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SELECT

Organ Music

edited, arranged, or composed

BY

CHARLES W. PEARCE

Mus. Doc. Cantab.

		net
PEARCE, Dr C.W.	COMPLETE PEDAL SCALES, IN ALL KEYS, MAJOR, MINOR (MELODIC & HARMONIC) & CHROMATIC, WITH MANUAL ACCOMPANIMENT	2. 6
,,	STUDIES (ORIGINAL & SELECTED) *BOOK I* PREPARATORY	2. 6
,,	STUDIES ,, ,, *BOOK II* INTERMEDIATE	2. 6
,,	STUDIES ,, ,, *BOOK III* ADVANCED	2. 6
BACH, J. S.	EIGHT SHORT PRELUDES & FUGUES, WITH COMPLETE PHRASING, FINGERING, & FOOTING MARKS, &c. & A SHORT FORMAL ANALYSIS OF EACH	2. 6
STANLEY, JOHN.	VOLUNTARY IN E MINOR	1. 0
,,	BOURRÉE IN B♭	1. 0
,,	ADAGIO & ALLEGRO FUGATO IN G	1. 3
ARNE, Dr T. A.	TOCCATA IN C MAJOR	1. 0
WESLEY, CHARLES.	PASTORALE IN G MAJOR	1. 0
,,	ALLEGRO IN G MINOR	1. 3
RINK, J. C. H.	POSTLUDE IN A♭ MAJOR	1. 0
BENNETT, JOHN.	VOLUNTARY IN F MAJOR	1. 3
HANDEL, G. F.	TEMPO DI GAVOTTA (VARIED) IN B♭ MAJOR	1. 0
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BATISTE, EDOUARD.	ANDANTE IN G MAJOR	1. 3
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BACH, J. S.	CHORAL PRELUDE ON "TO GOD ON HIGH"	1. 3
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NINE FAVORITE VOLUNTARIES	(VARIOUS COMPOSERS)	1. 0

London

A. HAMMOND & Co. 5, VIGO STREET, W.

PREFACE.

It is hoped that this "Academic Edition" of John Sebastian Bach's eight short Preludes and Fugues for the Organ will contain all that a student or an Examination candidate may require; viz:- full phrasing, fingering and footing marks; expression, pace, and metronomic suggestions; short descriptions of the form of each Prelude, and a brief formal analysis of each fugue, which will not only enable him to secure a better performance of these works by an intelligent appreciation of their construction and design, but which will also materially assist him in answering the vivâ voce questions proposed by his Examiners.

It may not be necessary to carry out all the "Registration" suggestions made in this book, for either private practice or actual examination playing; these have been made with the view of removing any latent idea which might exist in a young student's mind that the Preludes and Fugues of Bach are merely dry and learned compositions, incapable of very much expression, if any. Such directions for Registration, together with the phrasing indications &c. must only be regarded as *suggestions* which are entirely optional; they are offered with the fullest reverence for the Composer's genius.

CHARLES W. PEARCE.

Mus: Doc: Cantab:

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Eight short Preludes and Fugues

for the

Organ.

Composed by

JOHN SEBASTIAN BACH.
1685-1750.

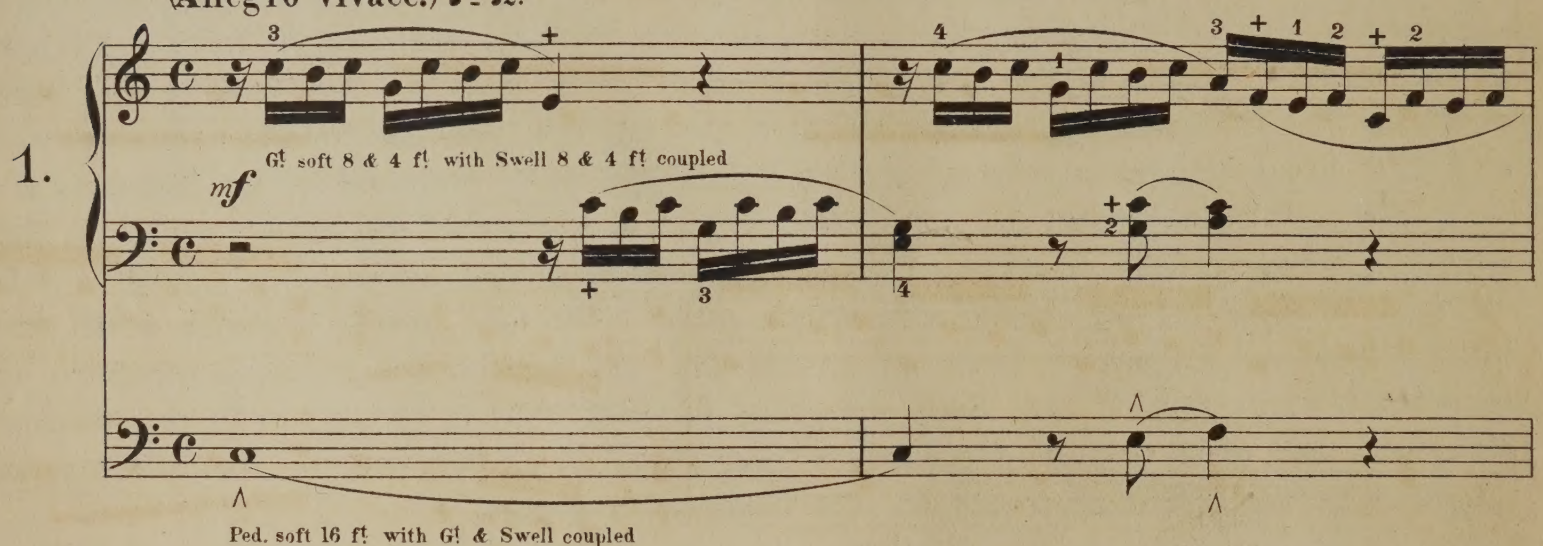
Edited by

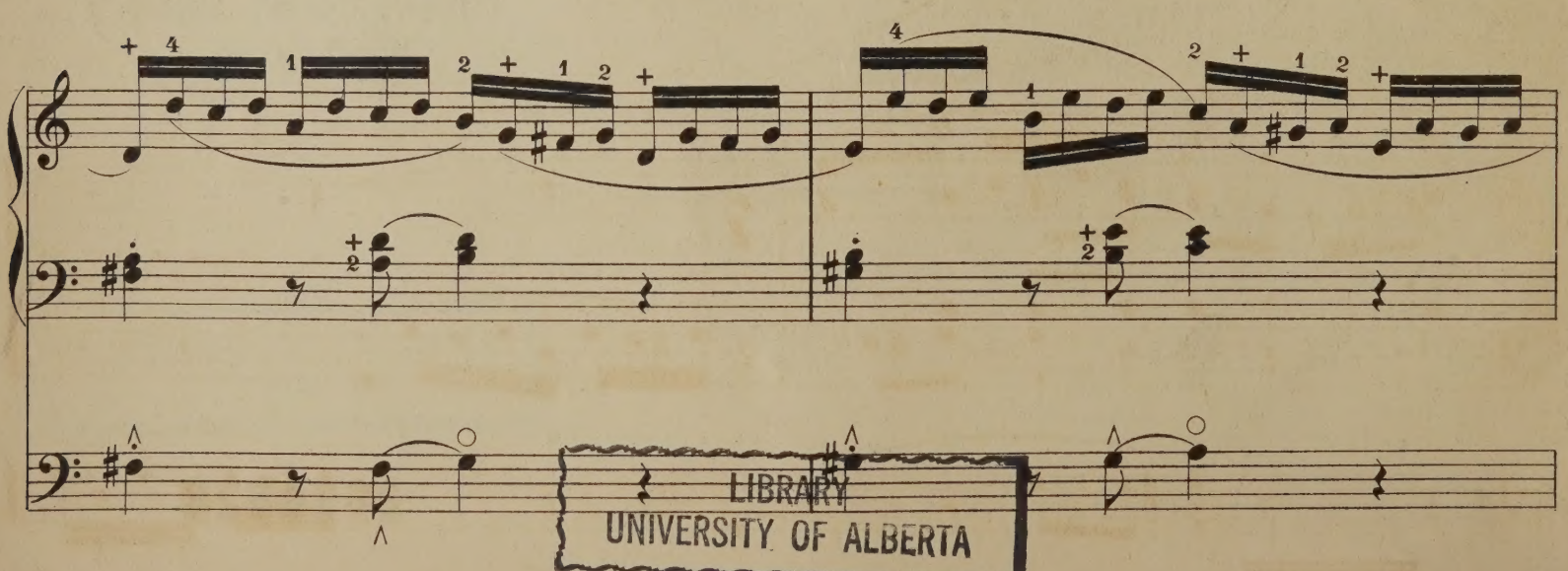
CHARLES W. PEARCE.
Mus: Doc: Cantab:

This Prelude is in simple Binary Form, the first part ending in the Dominant Key. The second part of the movement commences with a modified version of the opening theme, and ends in the Tonic Key. The Student will observe the extensive use made of sequential imitation throughout the Prelude.

PRAELUDIUM.

(Allegro vivace.) ♩ = 92.





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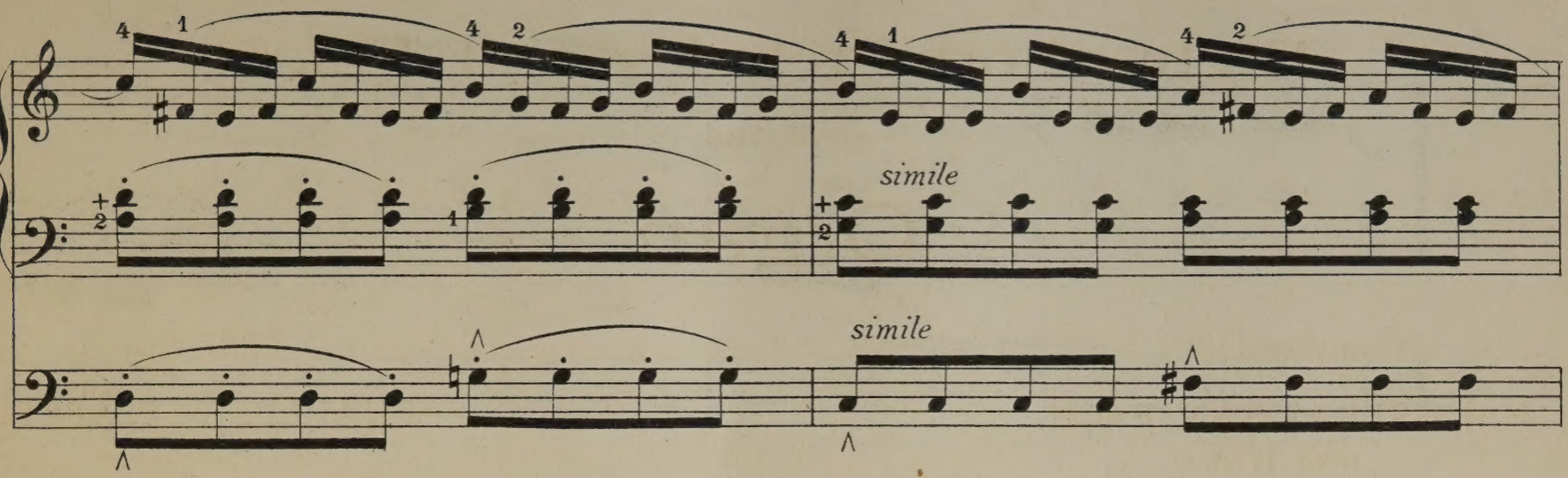
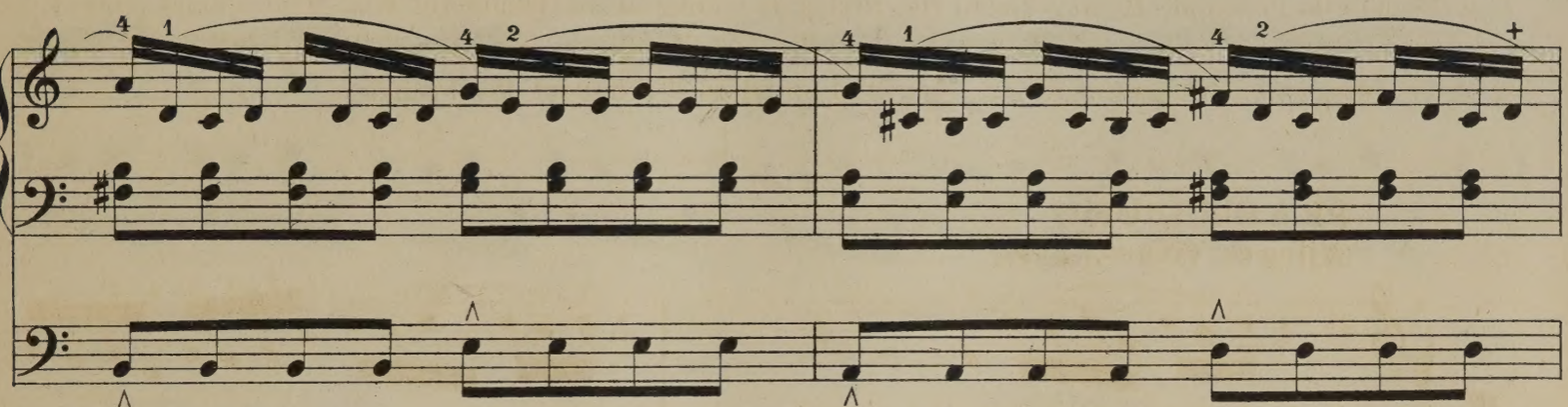
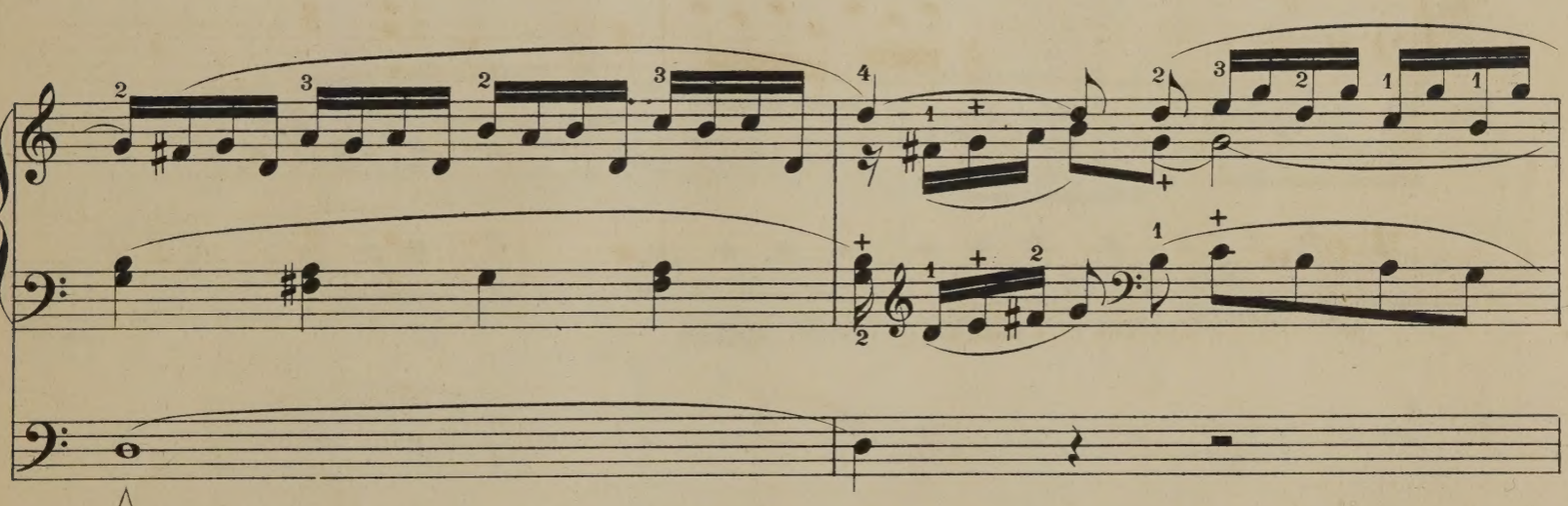
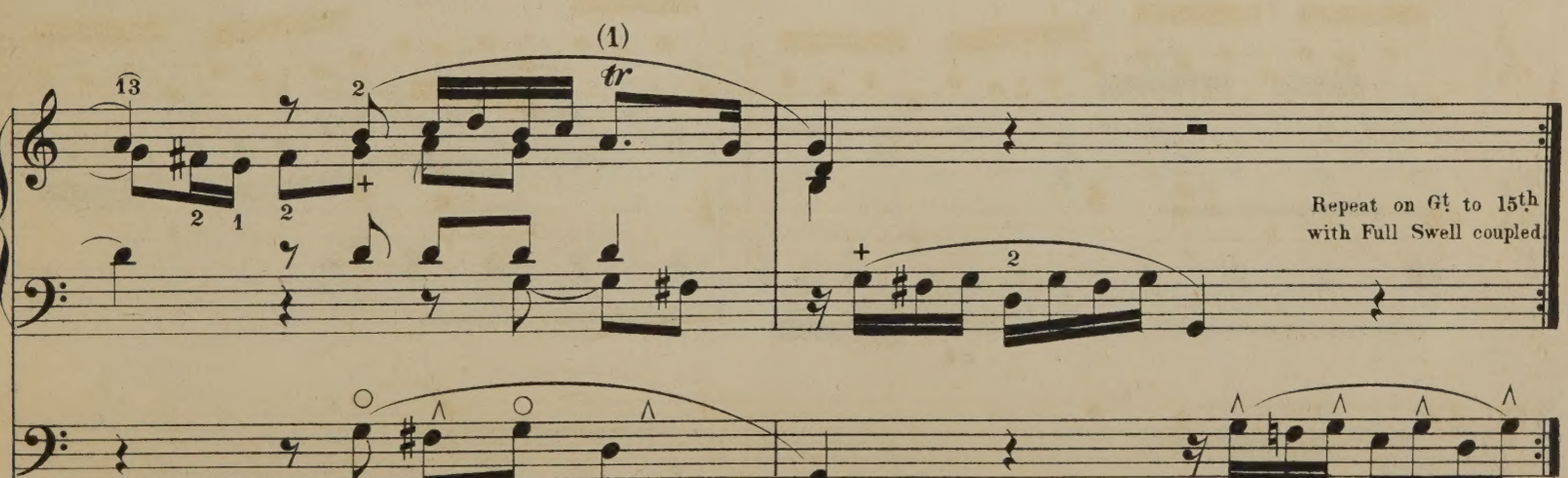

simile
simile

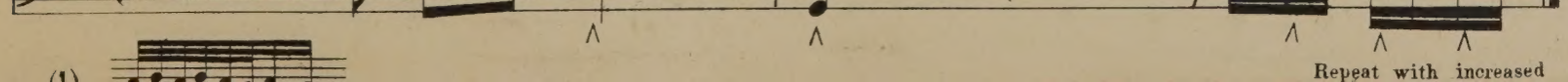


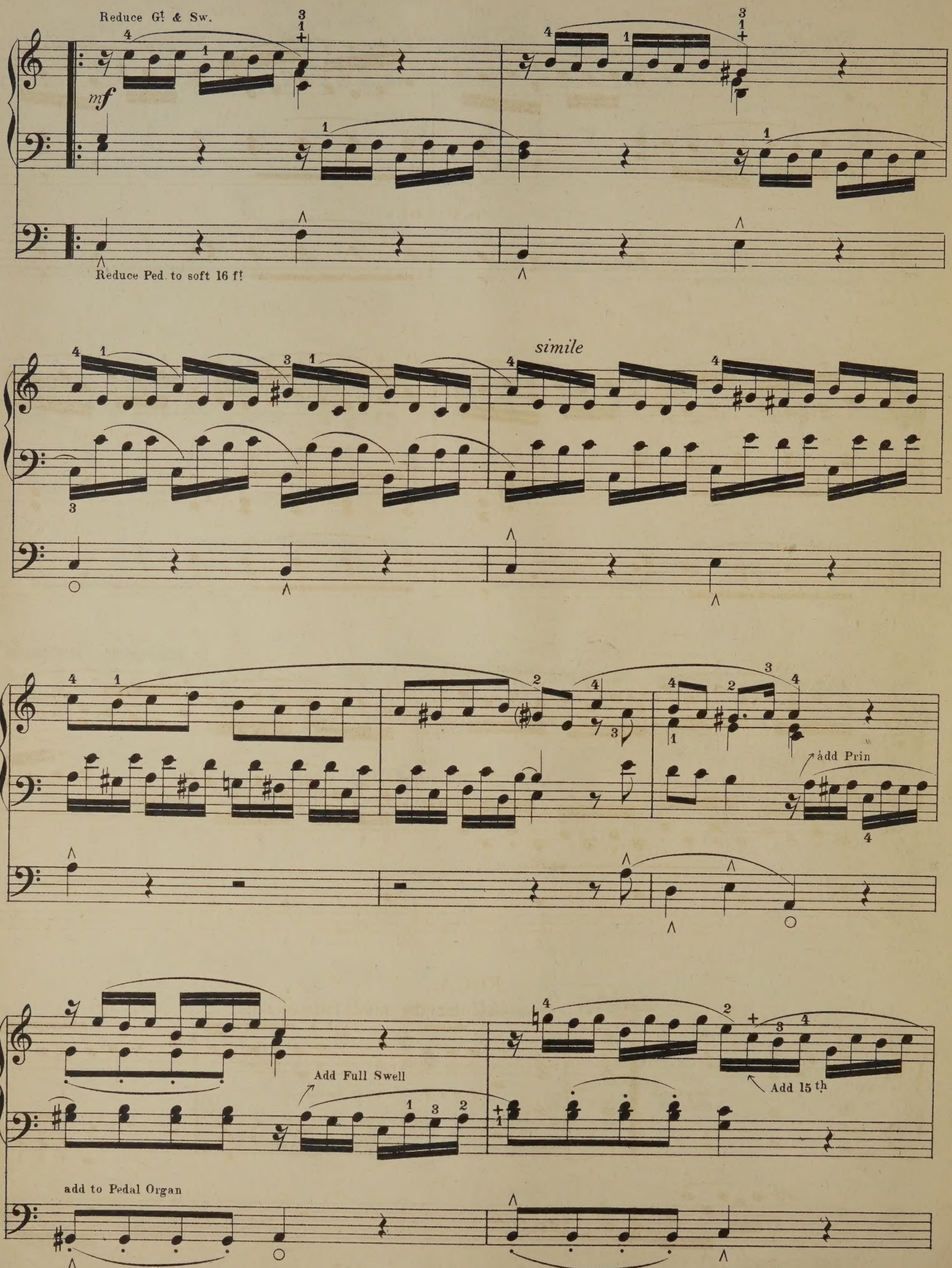


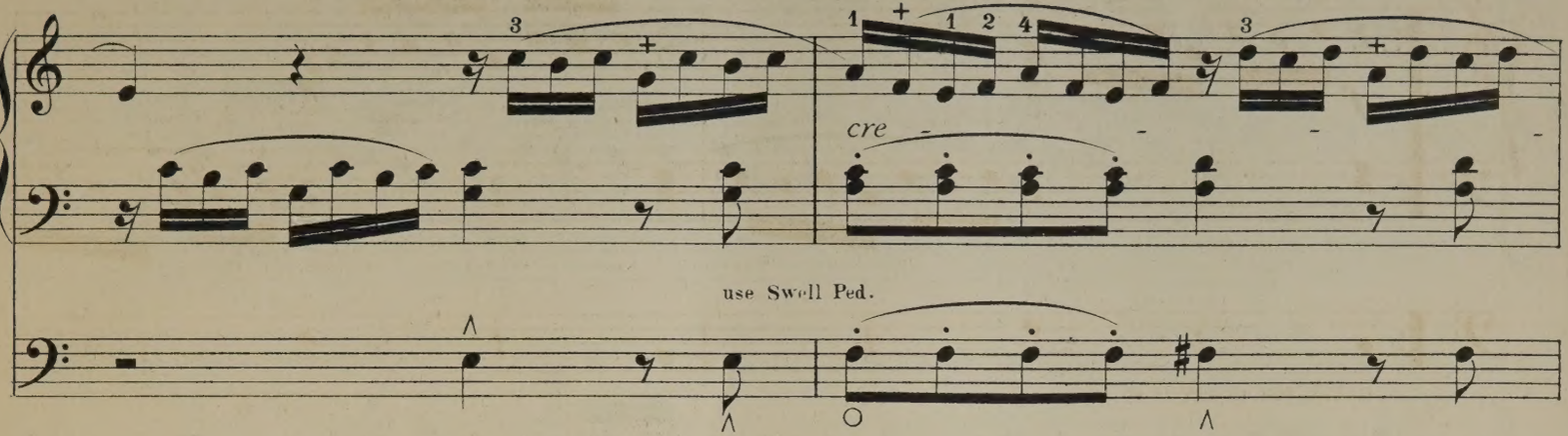
(1)

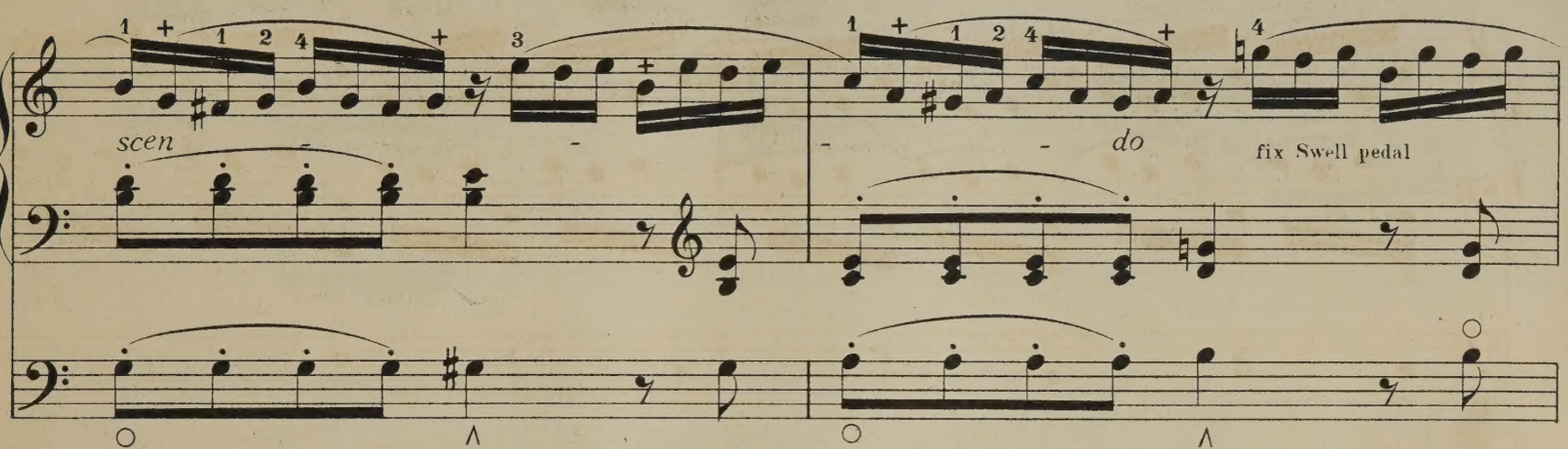

tr
Repeat on Gt to 15th
with Full Swell coupled

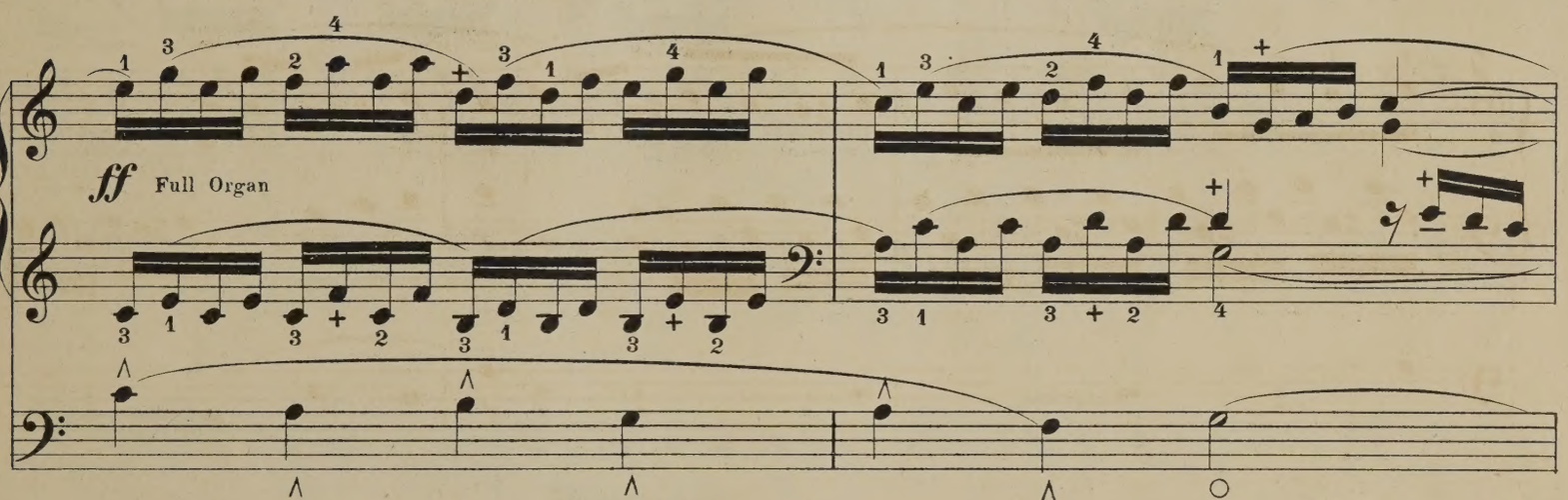
(1)


Repeat with increased


Reduce Gt & Sw.
mf
Reduce Ped to soft 16 ft
simile
add Prin
Add Full Swell
Add 15th
add to Pedal Organ

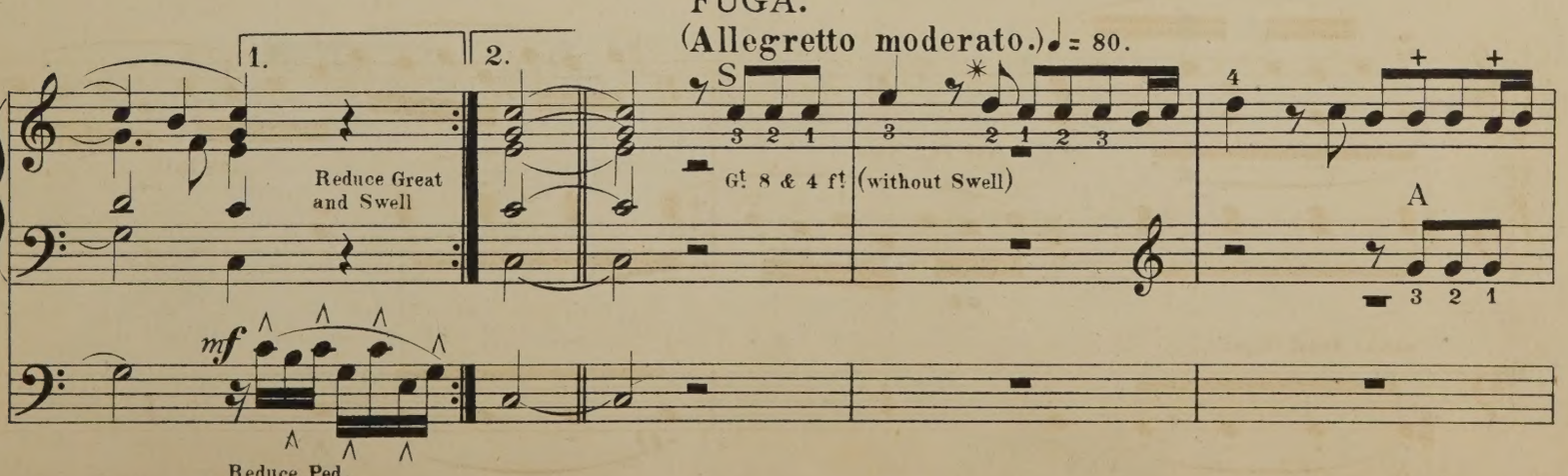


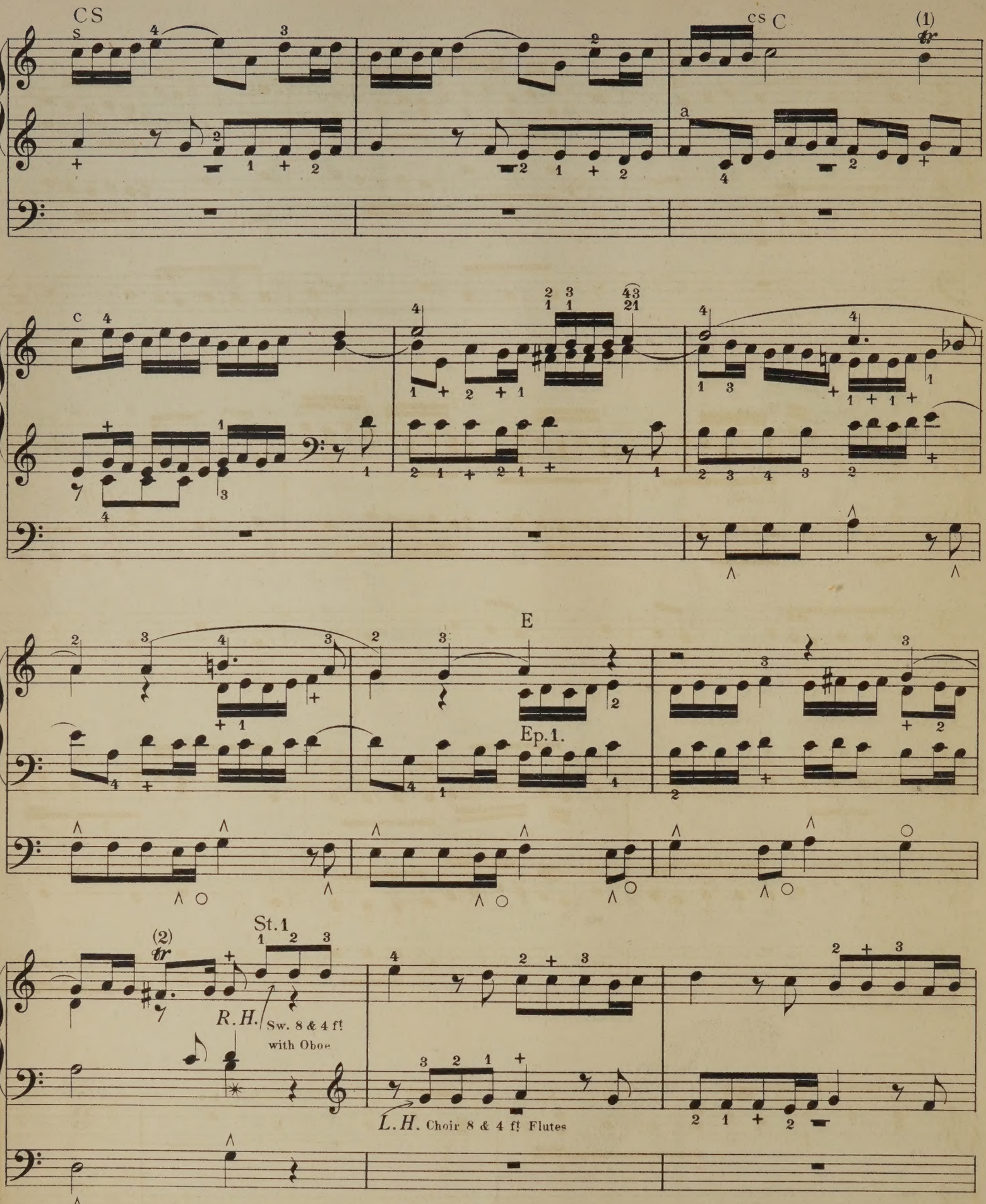




FUGA.

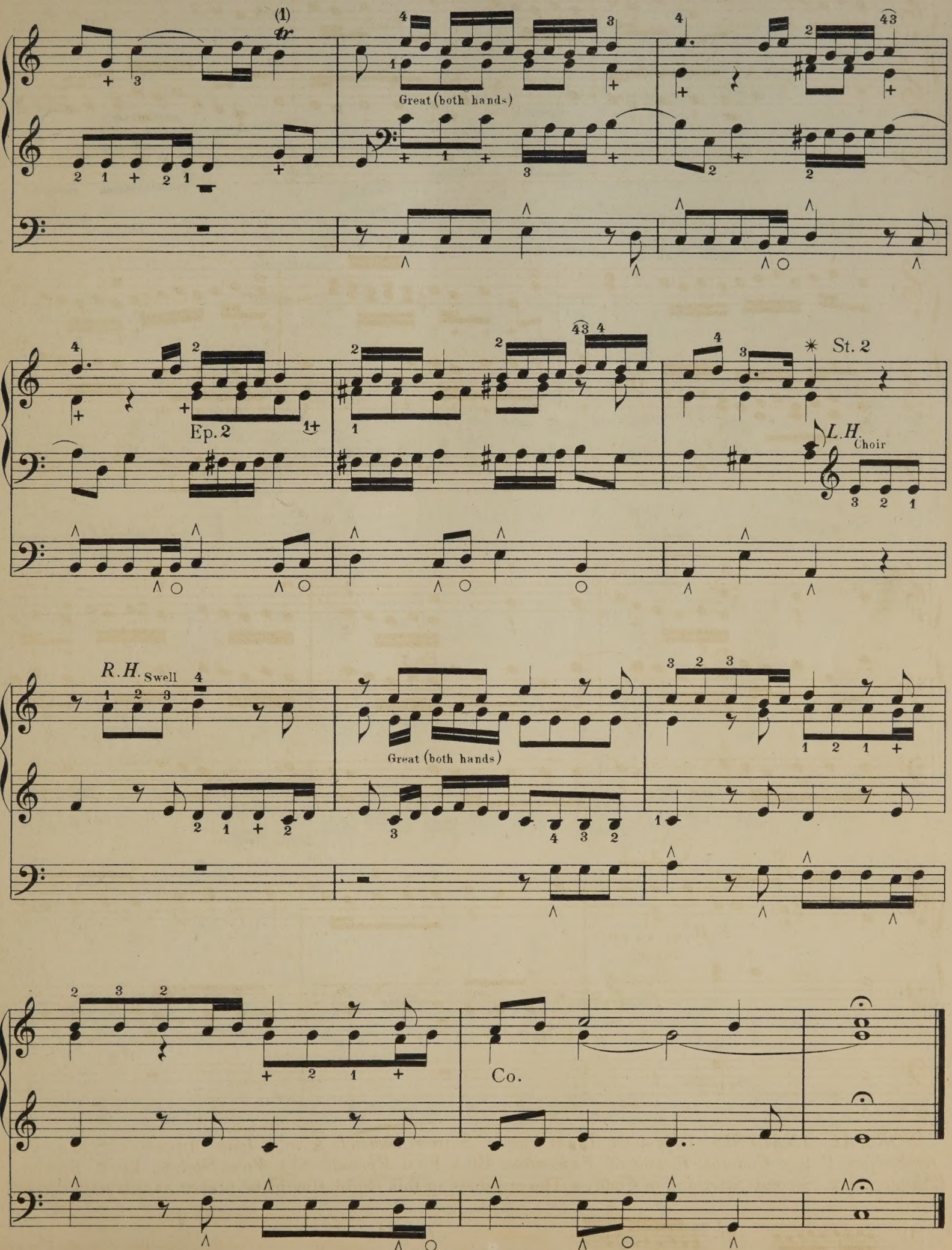
(Allegretto moderato.) ♩ = 80.





FORMAL ANALYSIS. Four-part Tonal Fugue. S to s. *Subject.* A to a *Tonal Answer.* C S to cs *Counter-Subject.* C to c *Codetta.* E. end of *Exposition.* Ep.1. First *Episode.* St 1. First *Stretto.* Ep. 2. Second *Episode.* St 2. Second *Stretto.* Co. *Coda.* ✳) The crotchets in this chord should be played as quavers.

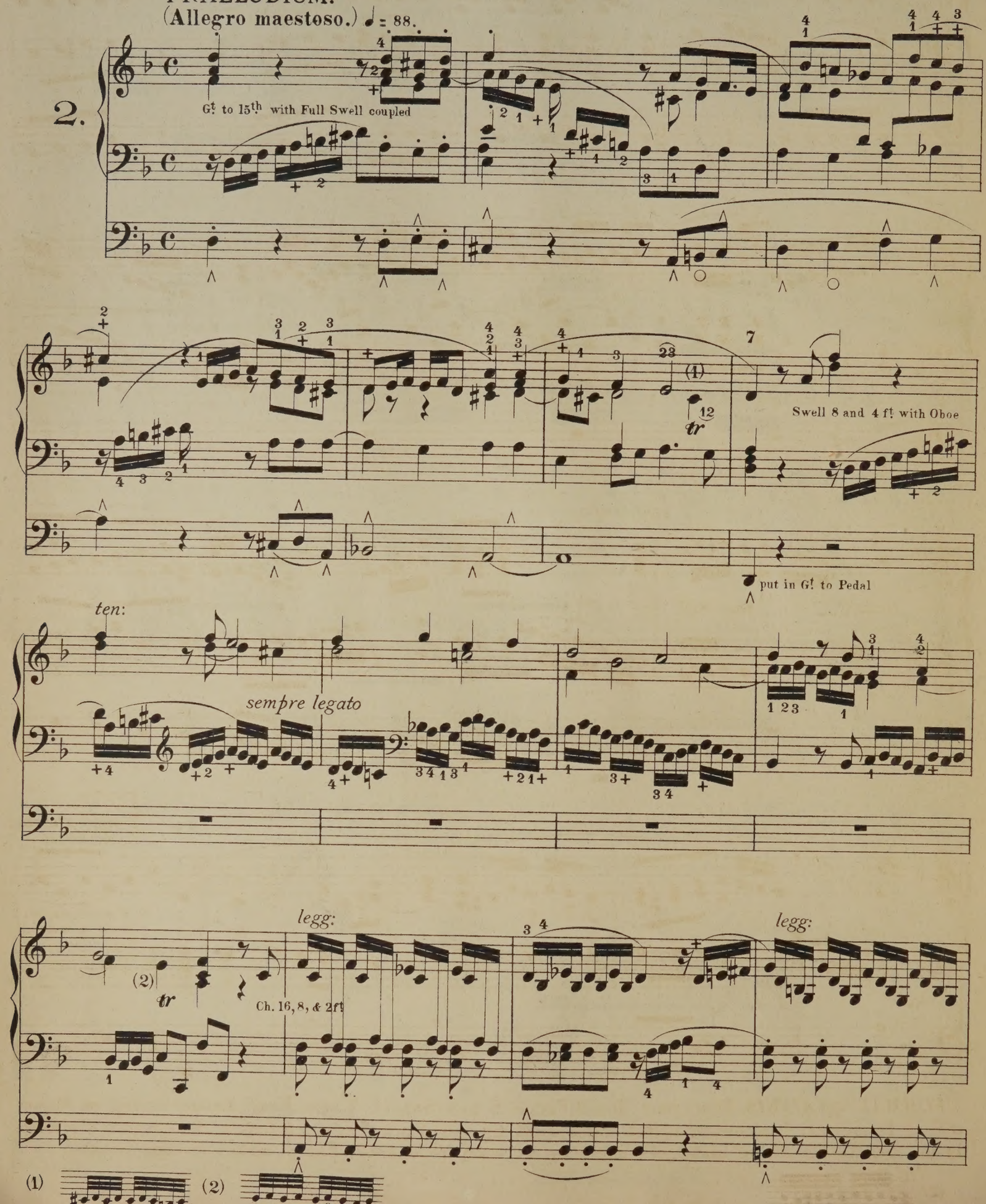
(1) (2)

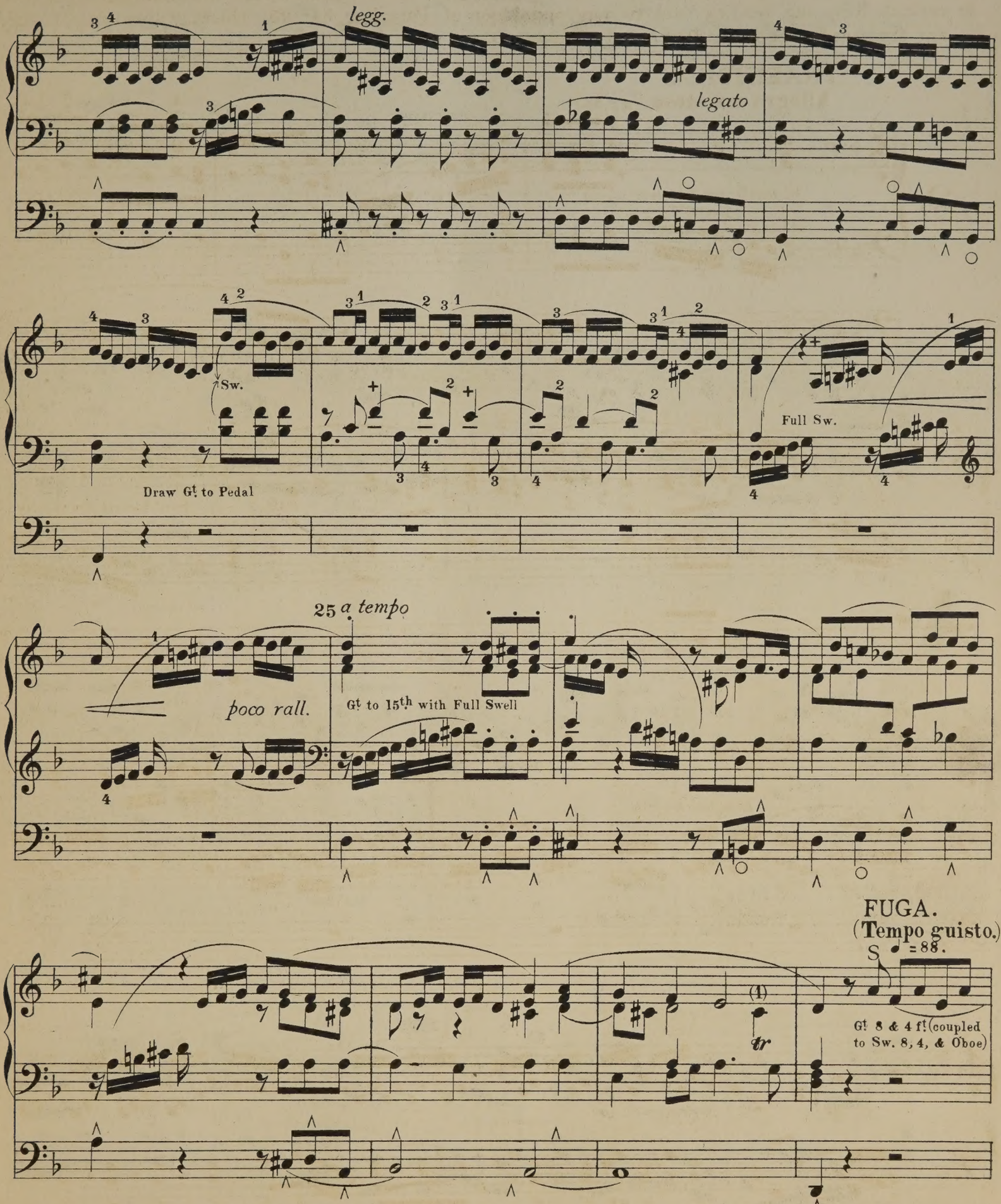

(1)
tr
Great (both hands)
Ep. 2
St. 2
L.H.
Choir
R.H.
Swell
Great (both hands)
Co.

The form of this Prelude may be described as *Simple Binary* Design: Part I ending with a full close in the Tonic Key at bar 7, and consisting of only one sentence; Part II containing modulations to various Keys, and leading back to a recapitulation of Part I at bar 25, which, without modification of any kind, ends the second Part of the movement.

PRAELUDIUM.

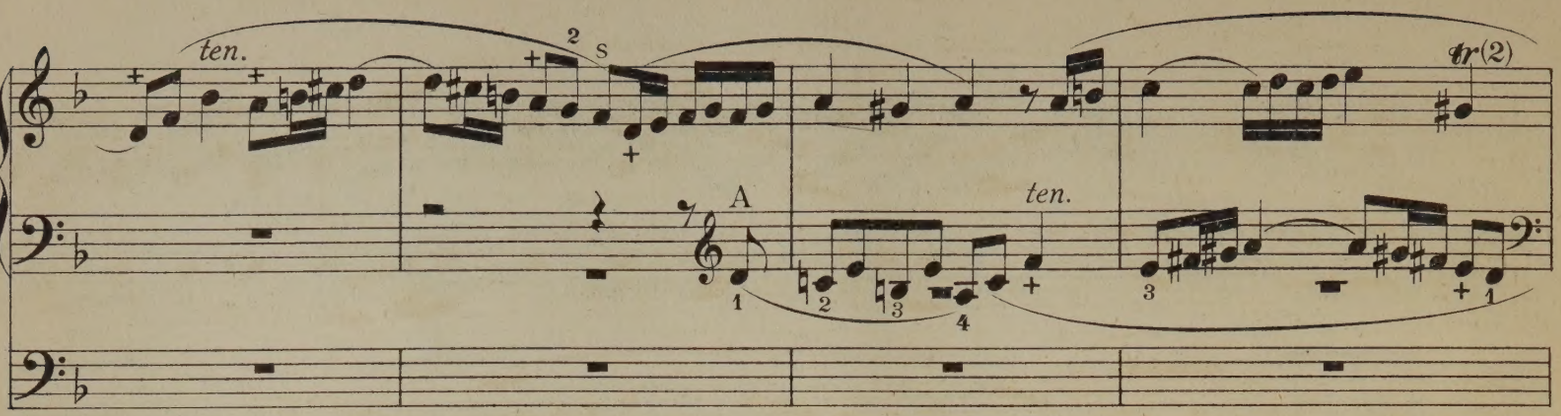
(Allegro maestoso.) ♩ = 88.

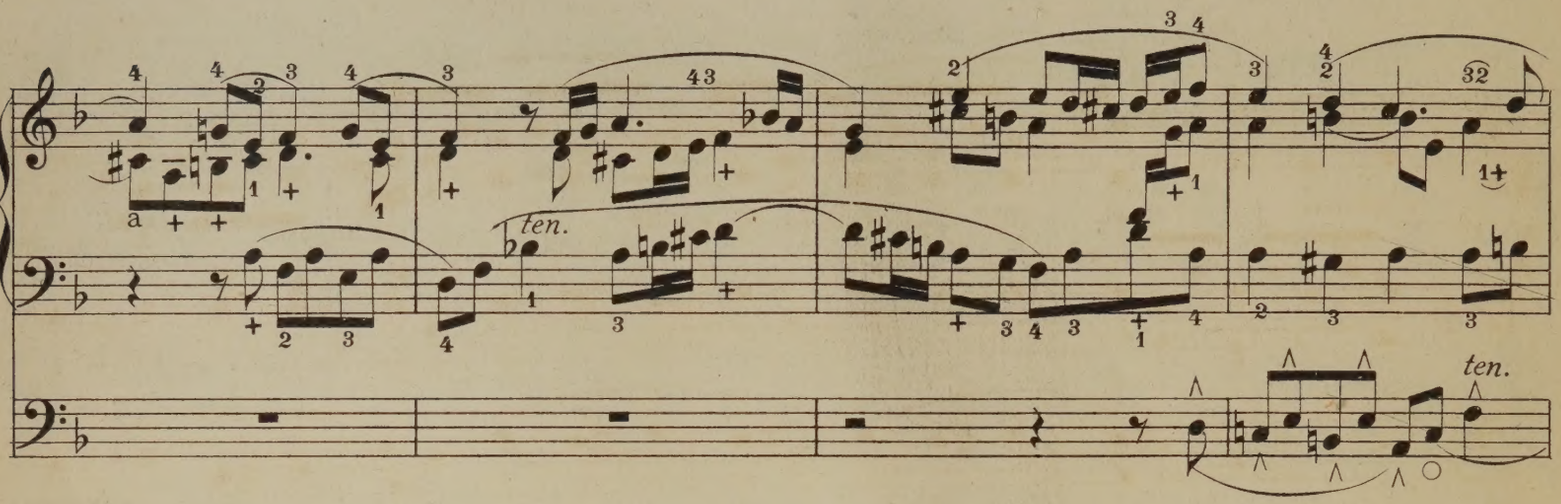


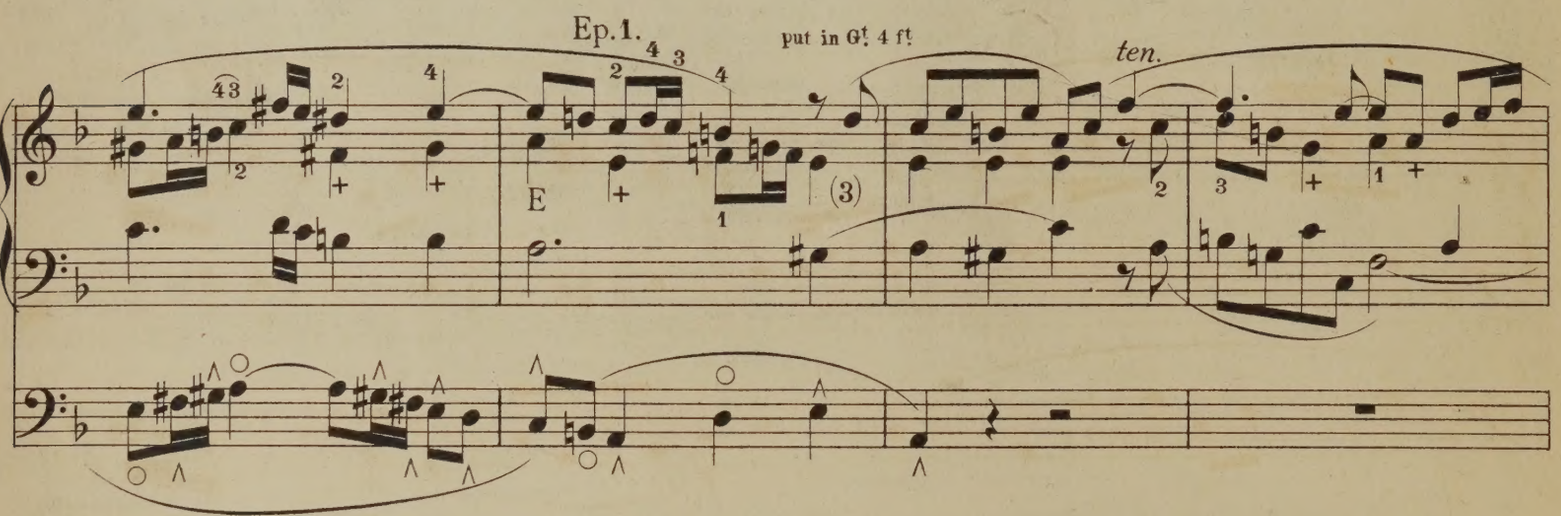


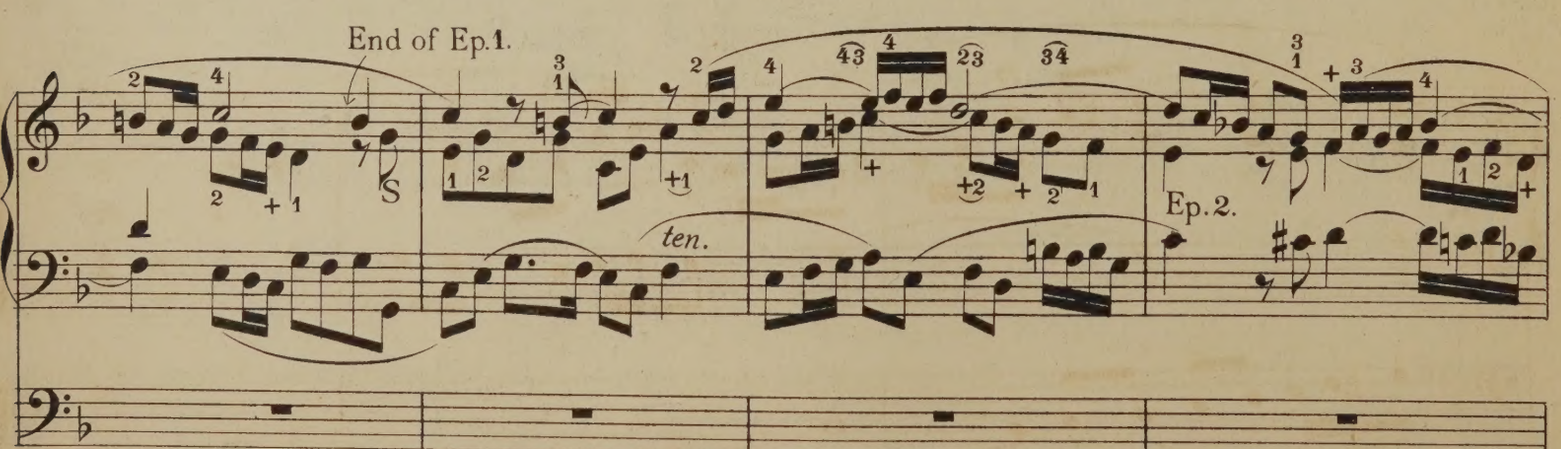
FORMAL ANALYSIS. Four-part Tonal Fugue. S to s *Subject.* A to a *Tonal Answer* (ending on Major 3rd of Dominant) No countersubject. Ep. 1 First *Episode.* Ep. 2 Second *Episode.* St. *Stretto.* Co. *Coda.* In the Stretto the theme undergoes alteration as soon as a fresh Entry makes its appearance.

(2)

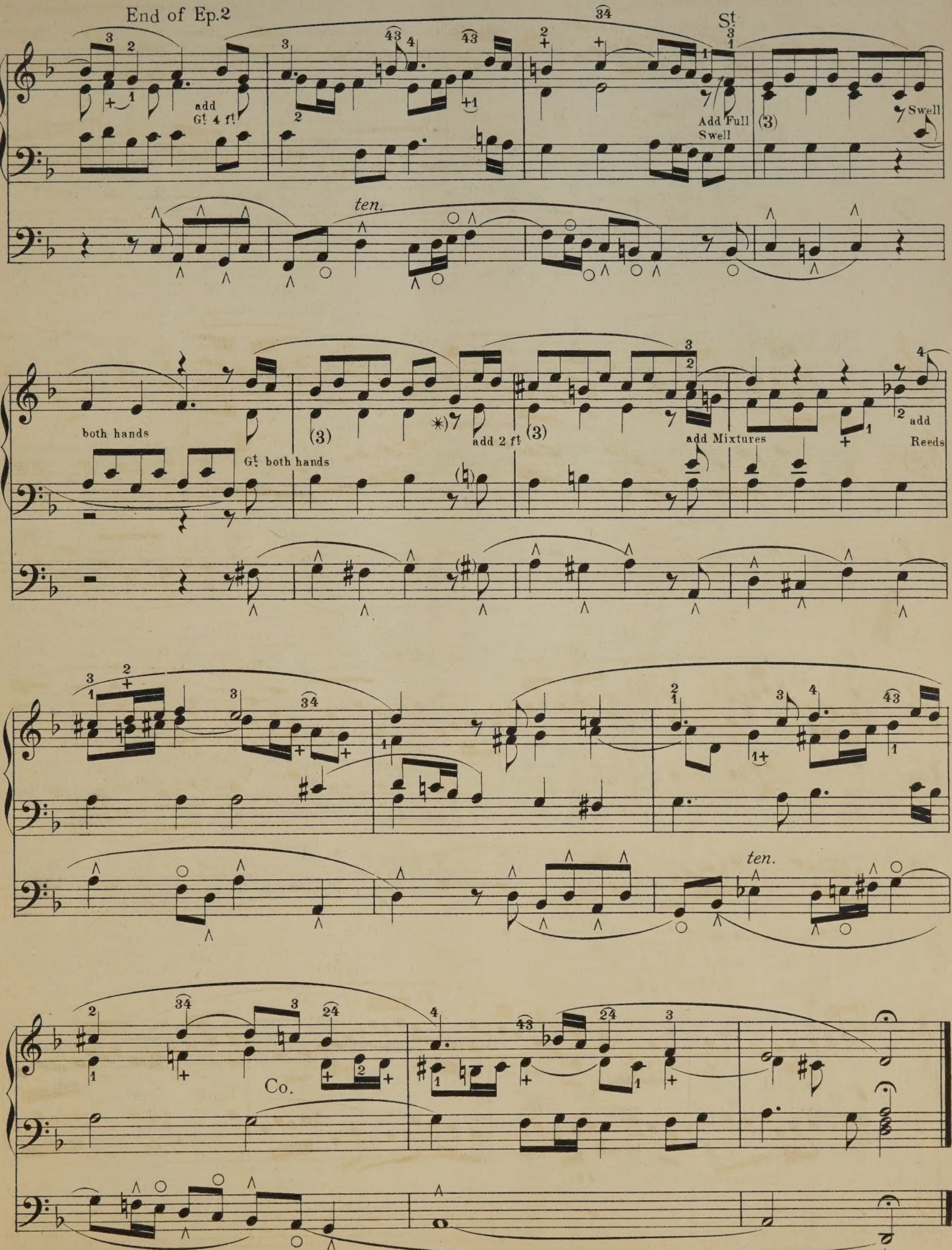

ten.
S
A
ten.
tr(2)


a
ten.
ten.


Ep. 1.
put in G! 4 ft
E
(3)
ten.


End of Ep. 1.
S
ten.
Ep. 2.

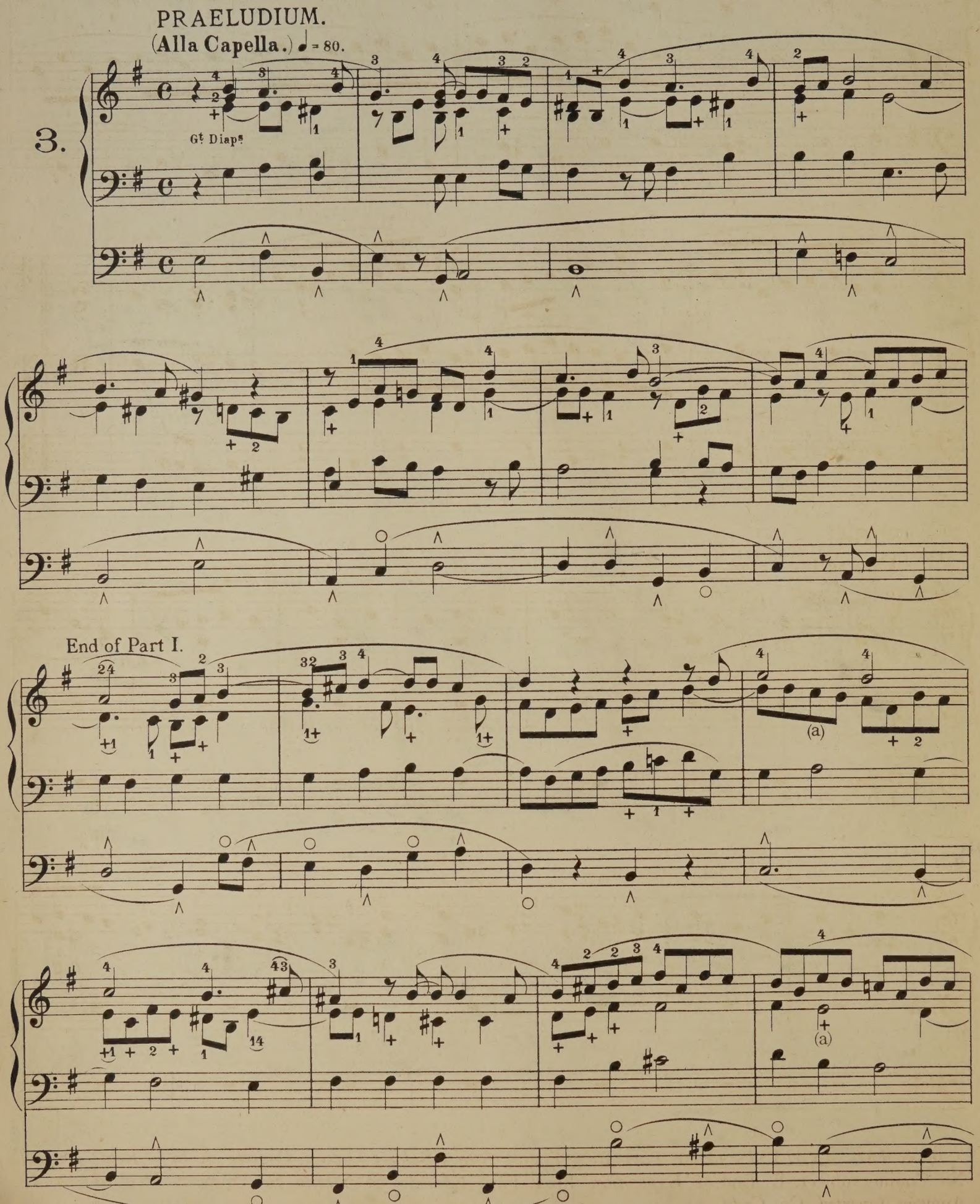
(2)

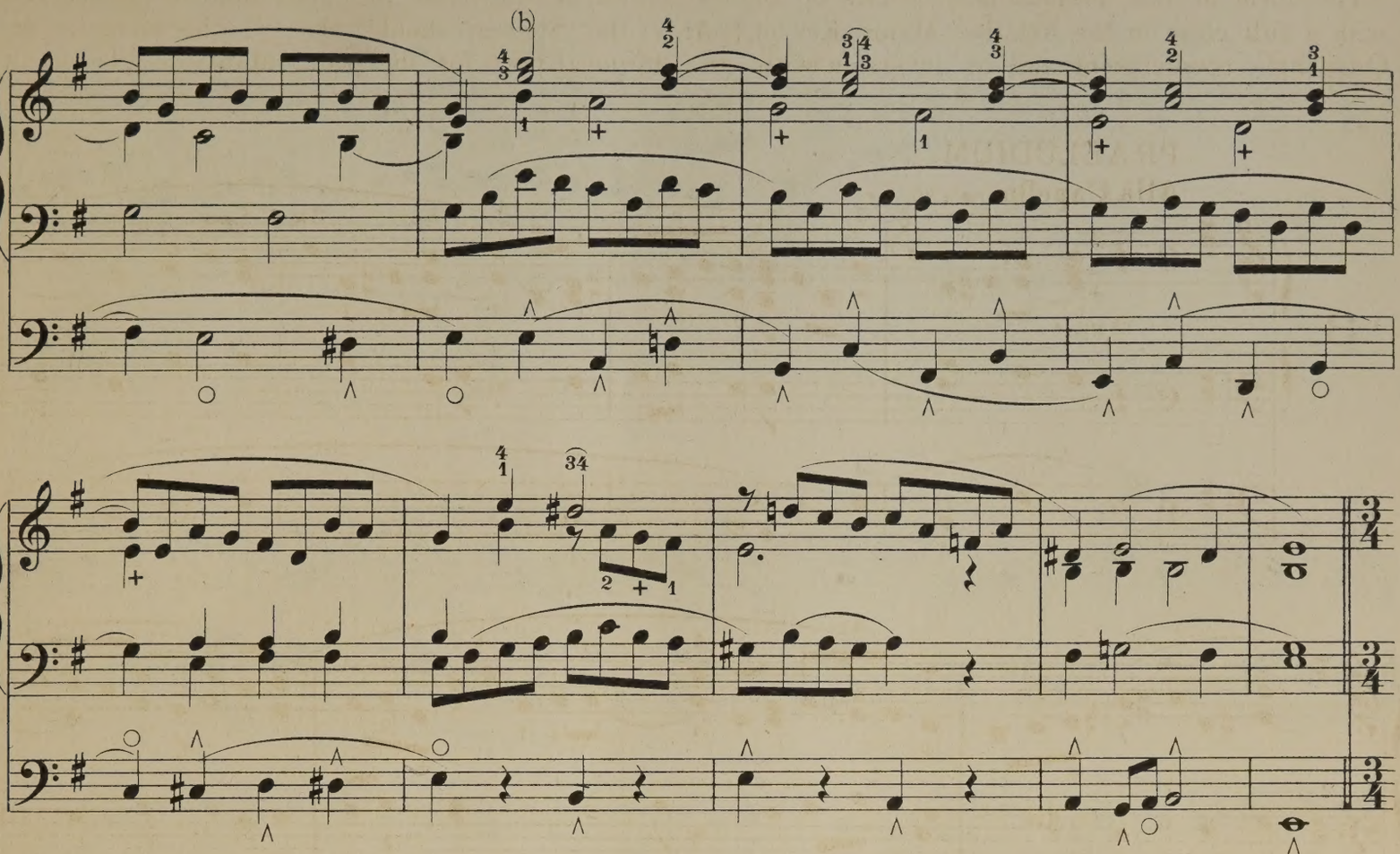


3) Care must be taken to repeat (not sustain) these reiterated notes.

*) Some editions have B♮ and G♯ in this chord.

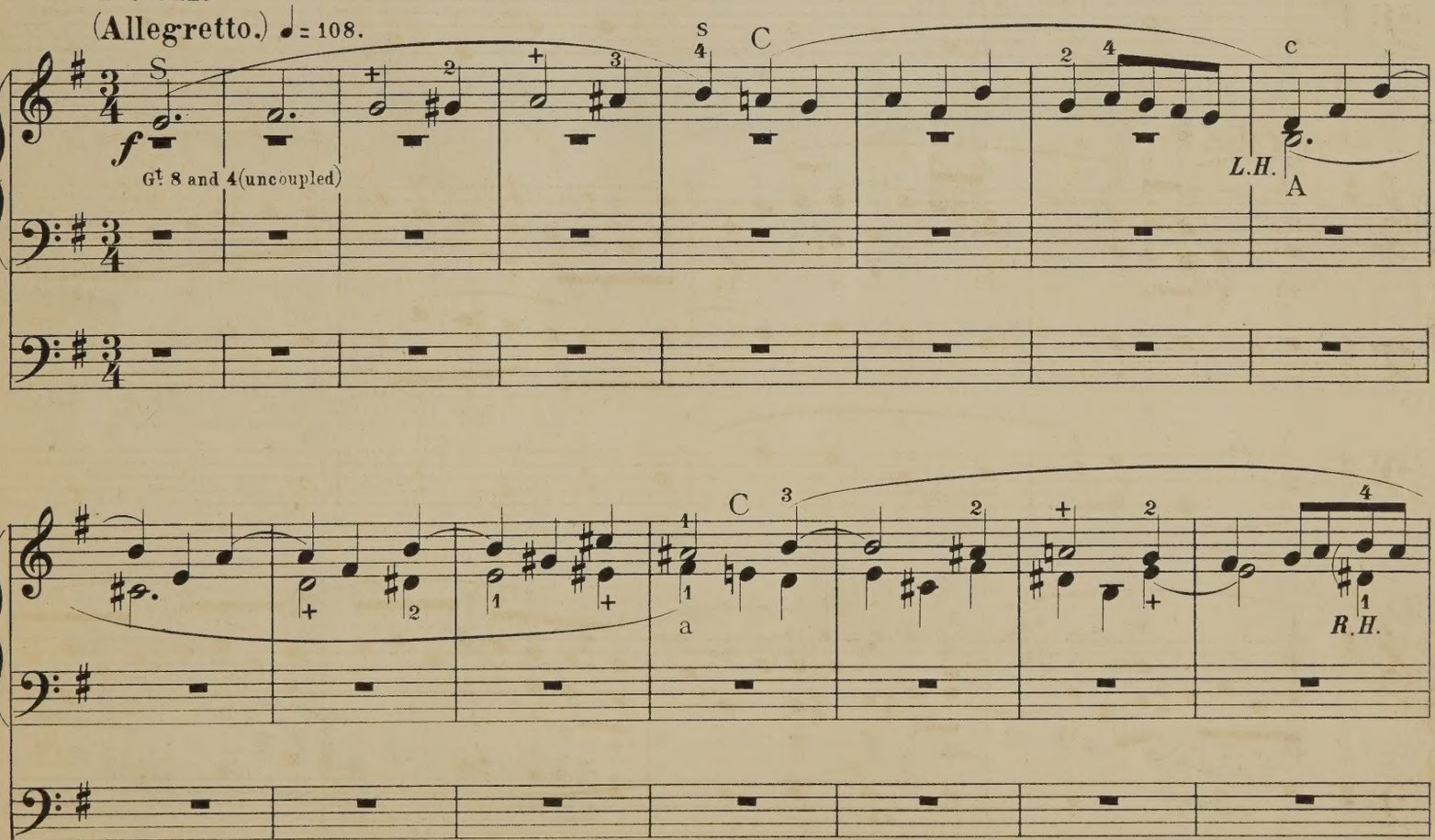
The form of this Prelude is a species of Binary design, of which the first part may be said to end with a full close in the Relative Major Key at I. At (a) the Student should observe the passage in Quadruple counterpoint and its inversion (with an additional part for the pedal) at (b)



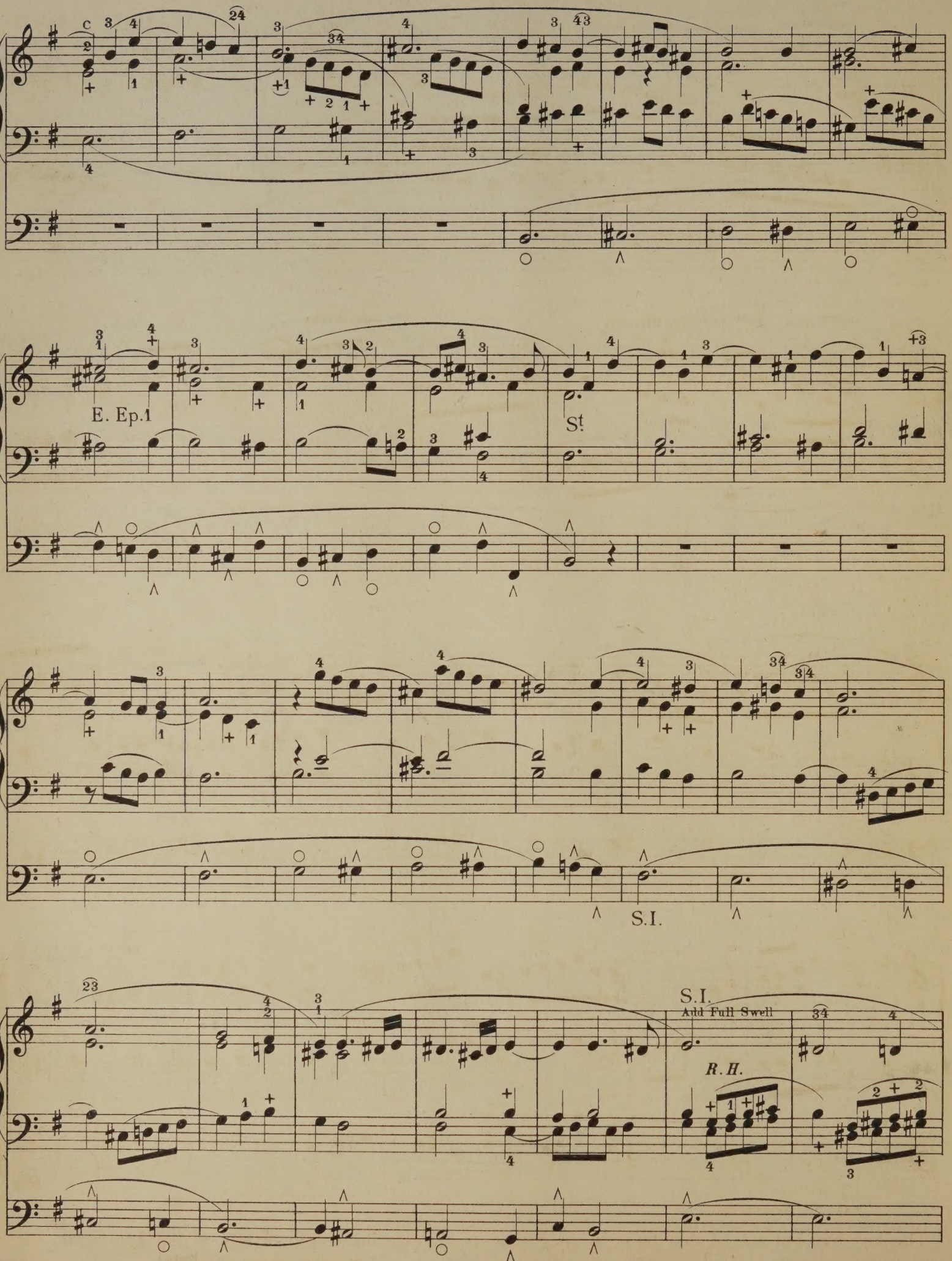


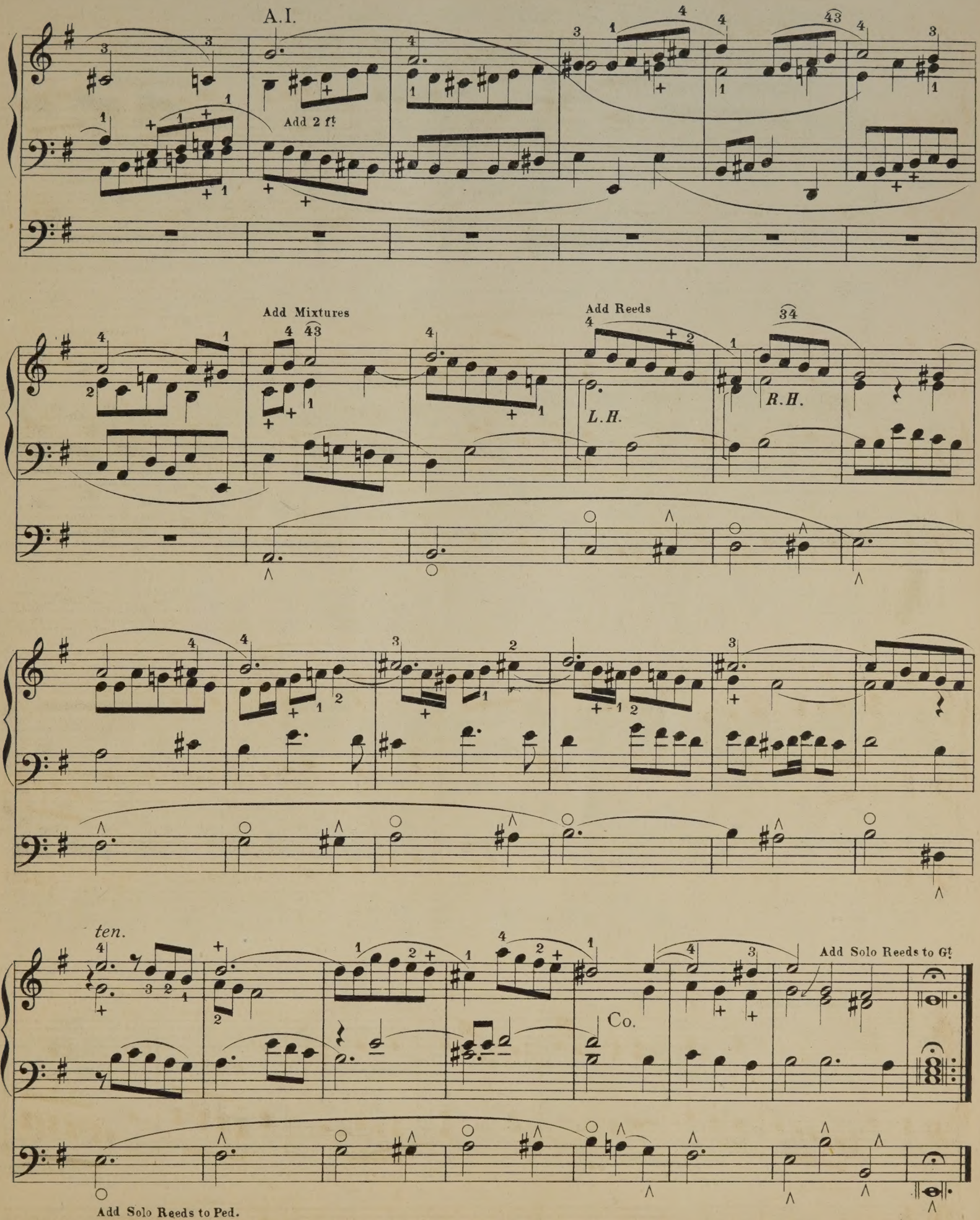
FUGA.

(Allegretto.) ♩ = 108.



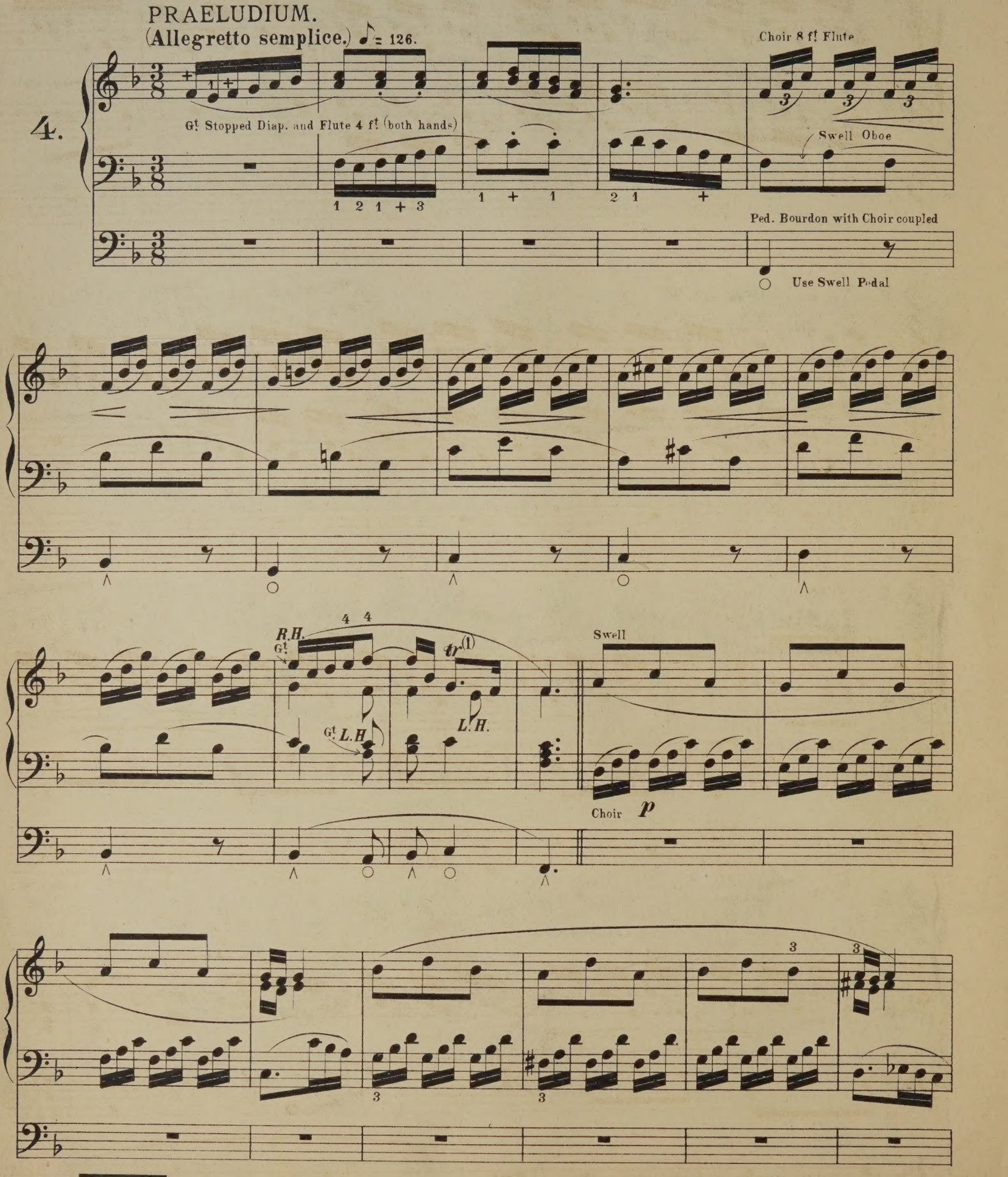
FORMAL ANALYSIS. Four Part Real Fugue. S to s *Subject* C to c *Codetta* A to a *Real Answer.* No Countersubject. E End of *Exposition* Ep. 1. First *Episode.* St *Stretto.* S.I. Subject *Inverted.* A. I. Answer *Inverted.* Co. *Coda.*


E. Ep.1
St
S.I.
S.I.
Add Full Swell
R.H.

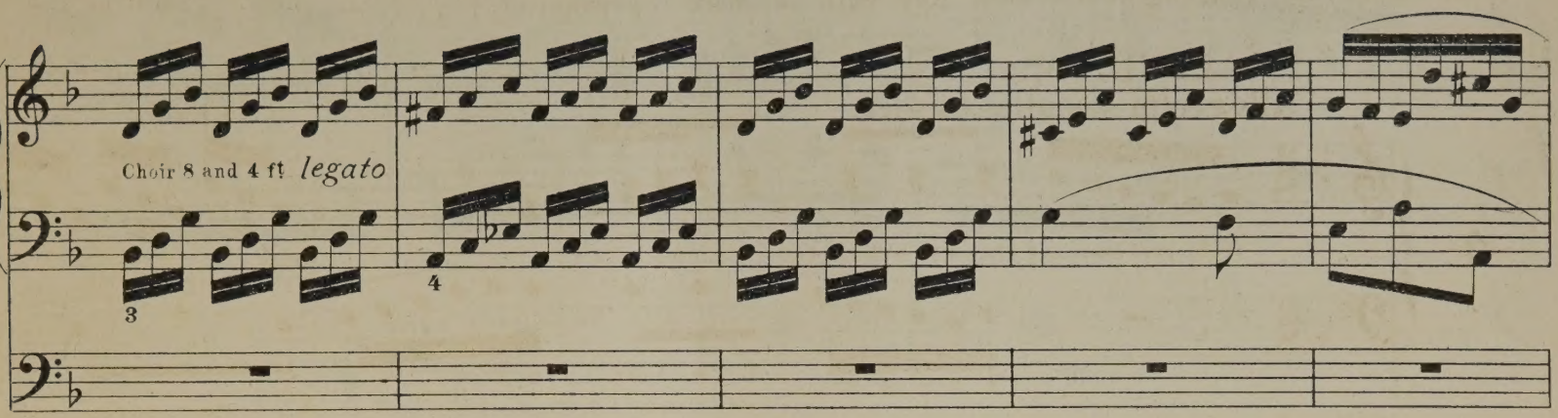


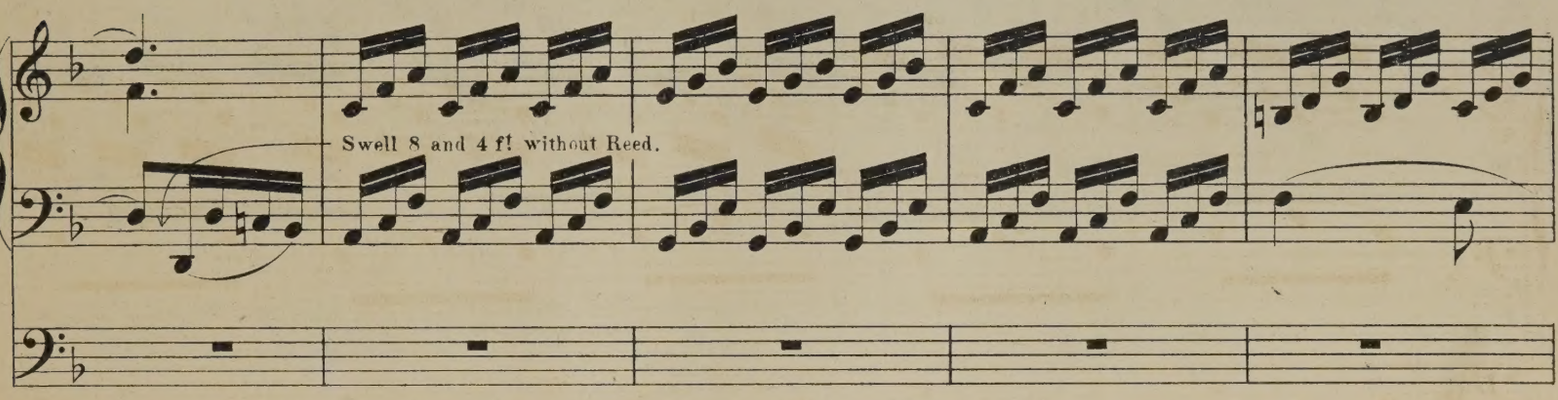
The last bar but one of this fugue is in $\frac{3}{2}$ time, (i. e. twice the length of any of the preceding bars: the last bar of all is in $\frac{3}{1}$ time (four times the length of a bar containing three crochets).

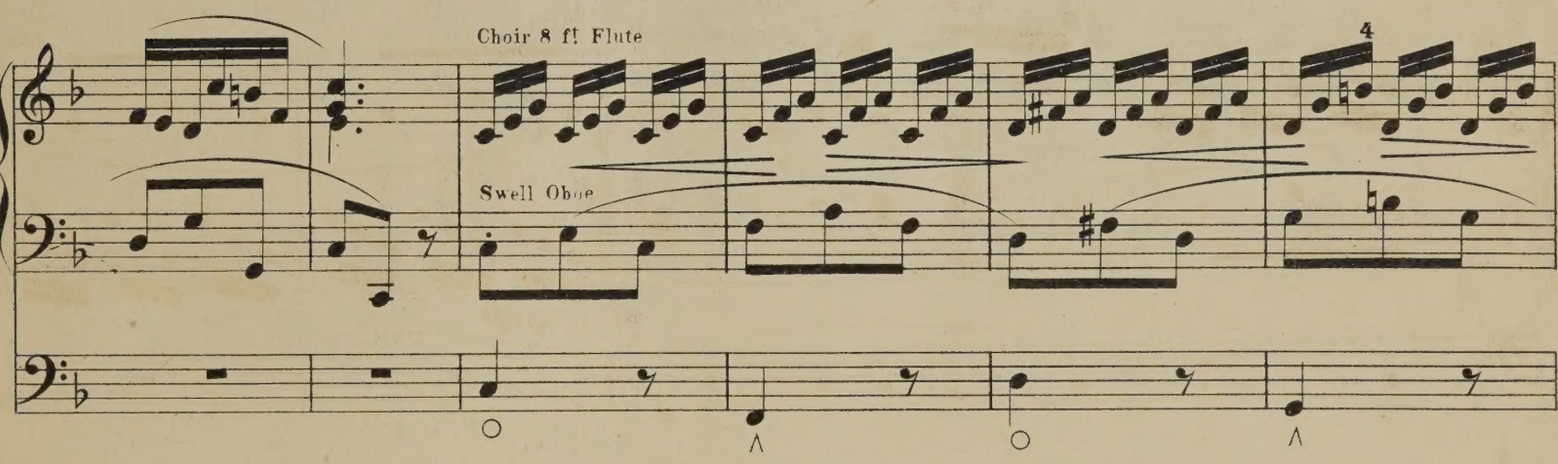
The form of this Prelude (like that of **Nº 2**) is in *Simple Binary Design;*. Part I which consists of only one sentence ending at the first double bar, Part II not ending at the second double bar (in the Key of A minor) but finishing in the tonic Key with a mere repetition of Part I.

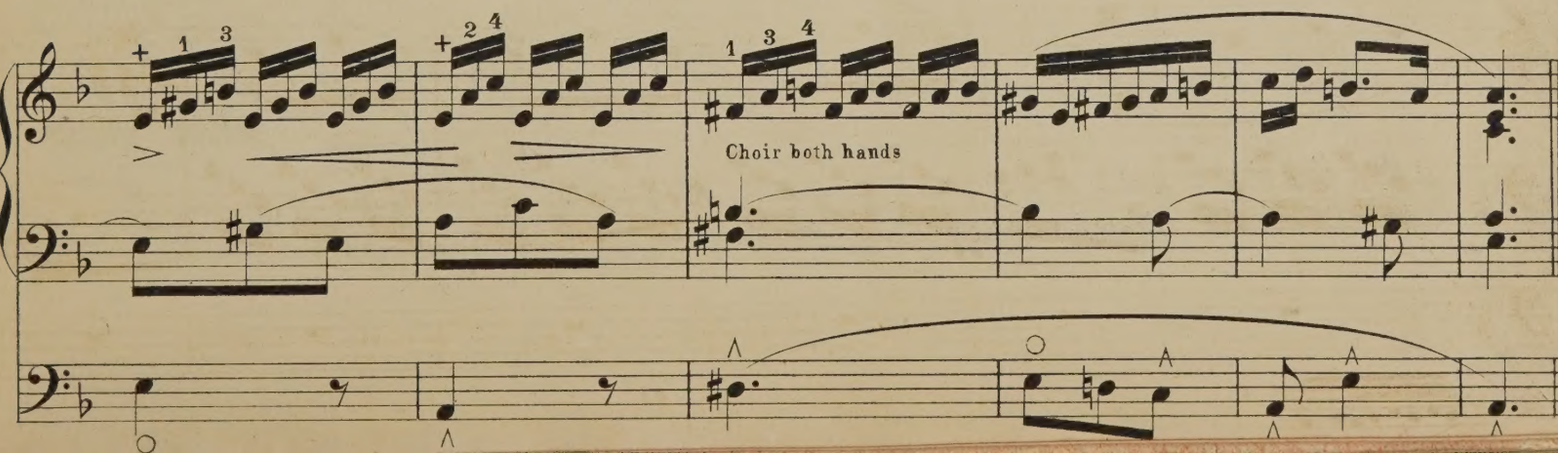


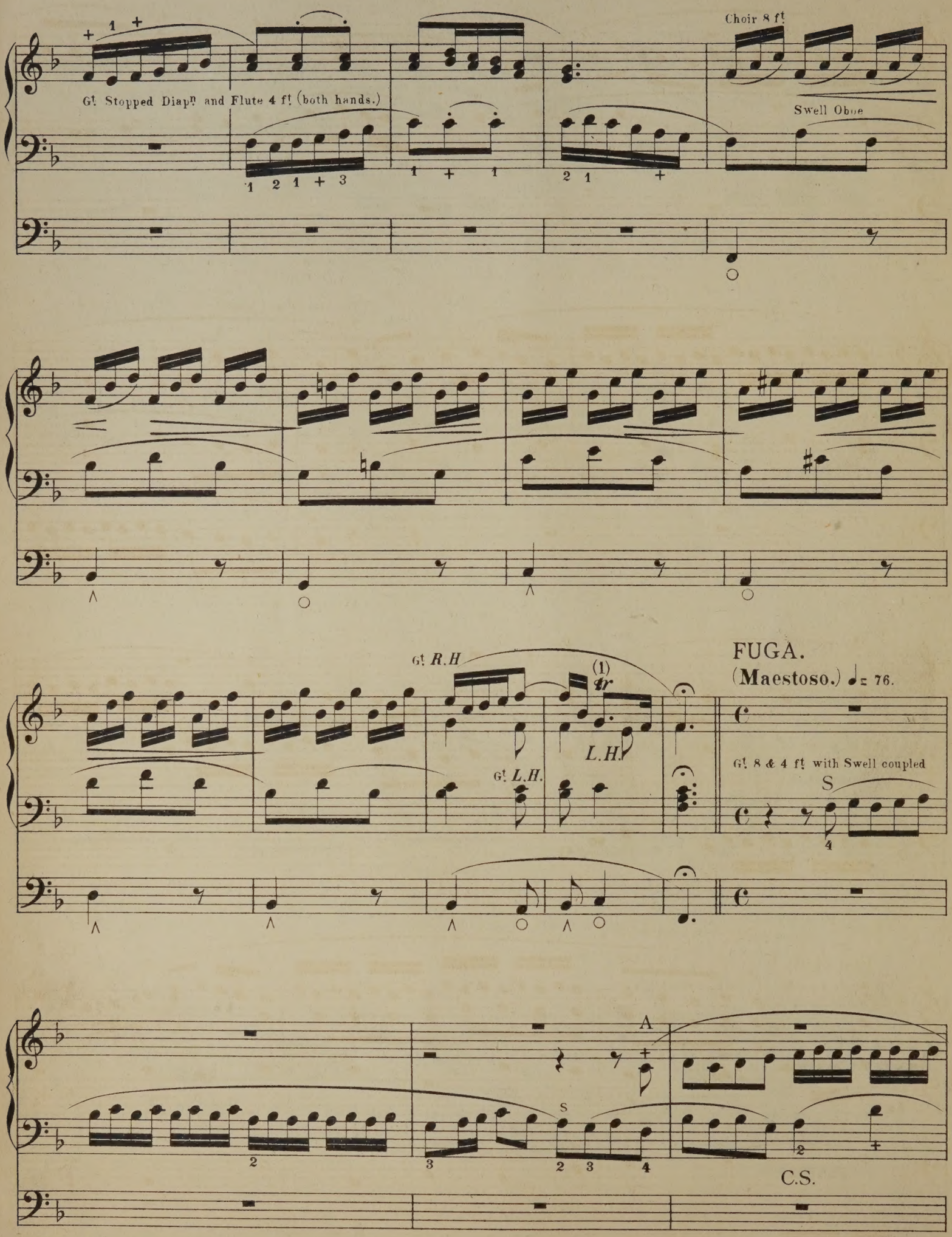
(1)


Choir 8 and 4 ft legato

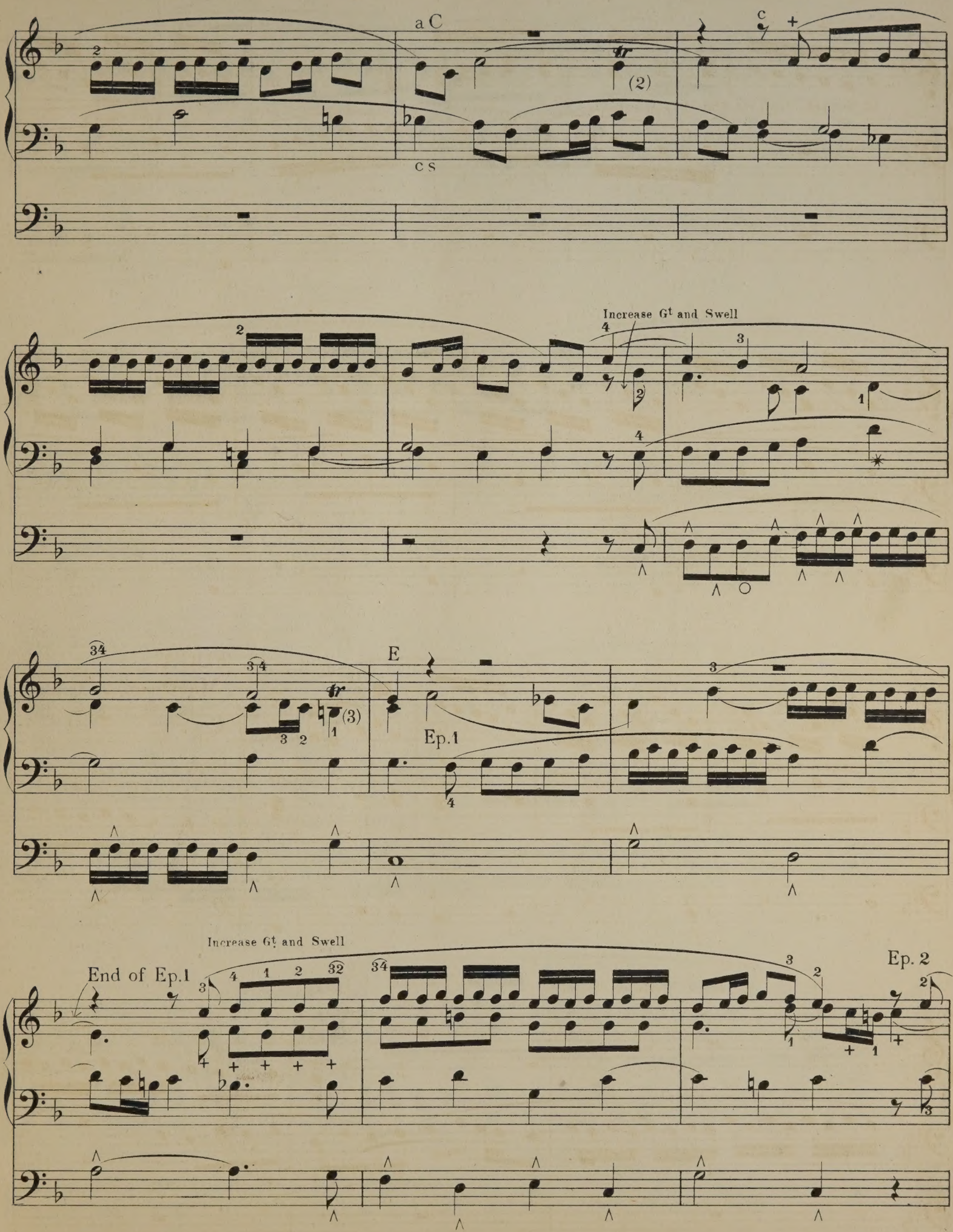

Swell 8 and 4 ft without Reed.


Choir 8 ft Flute
Swell Oboe

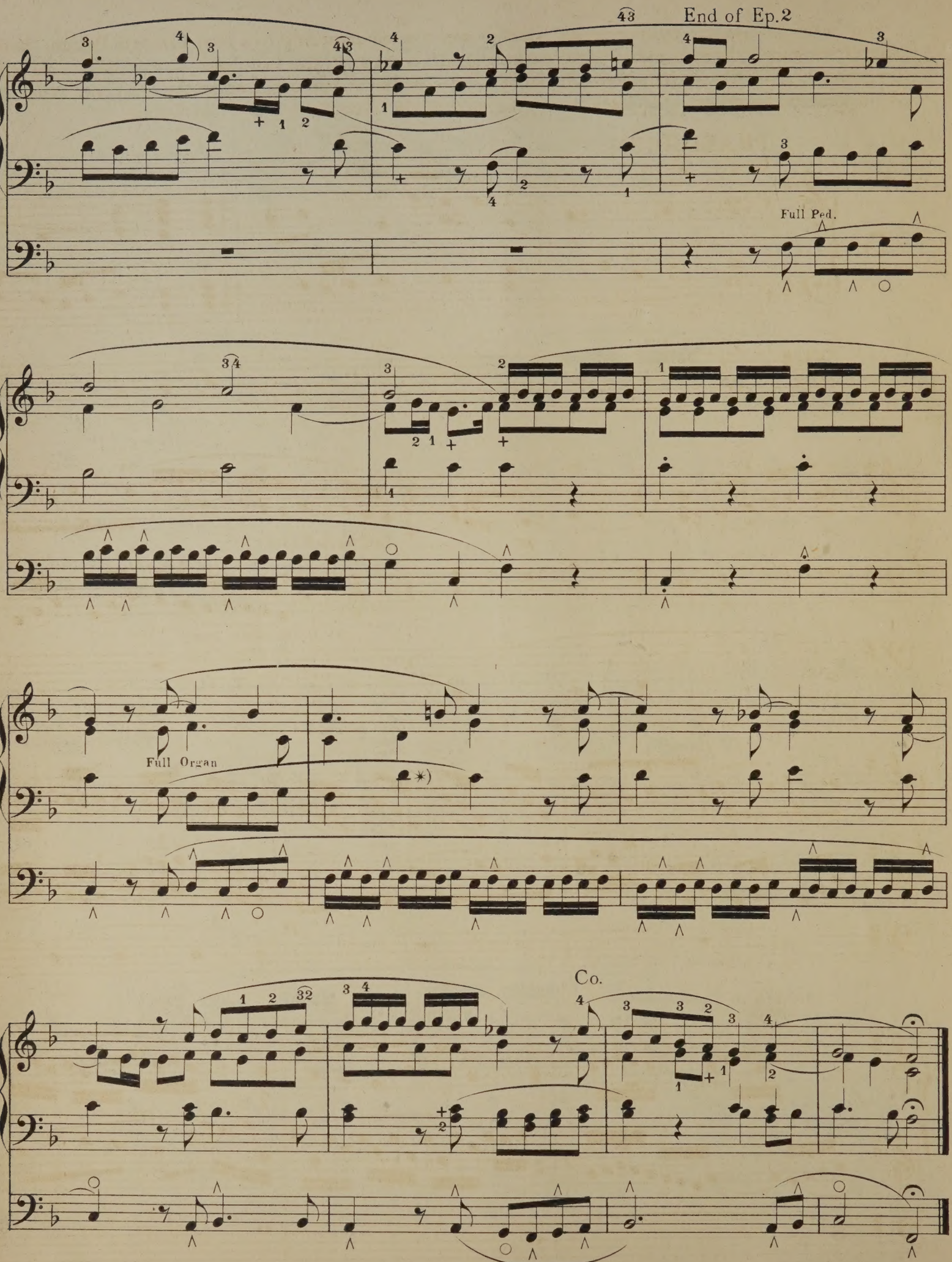

Choir both hands



FORMAL ANALYSIS



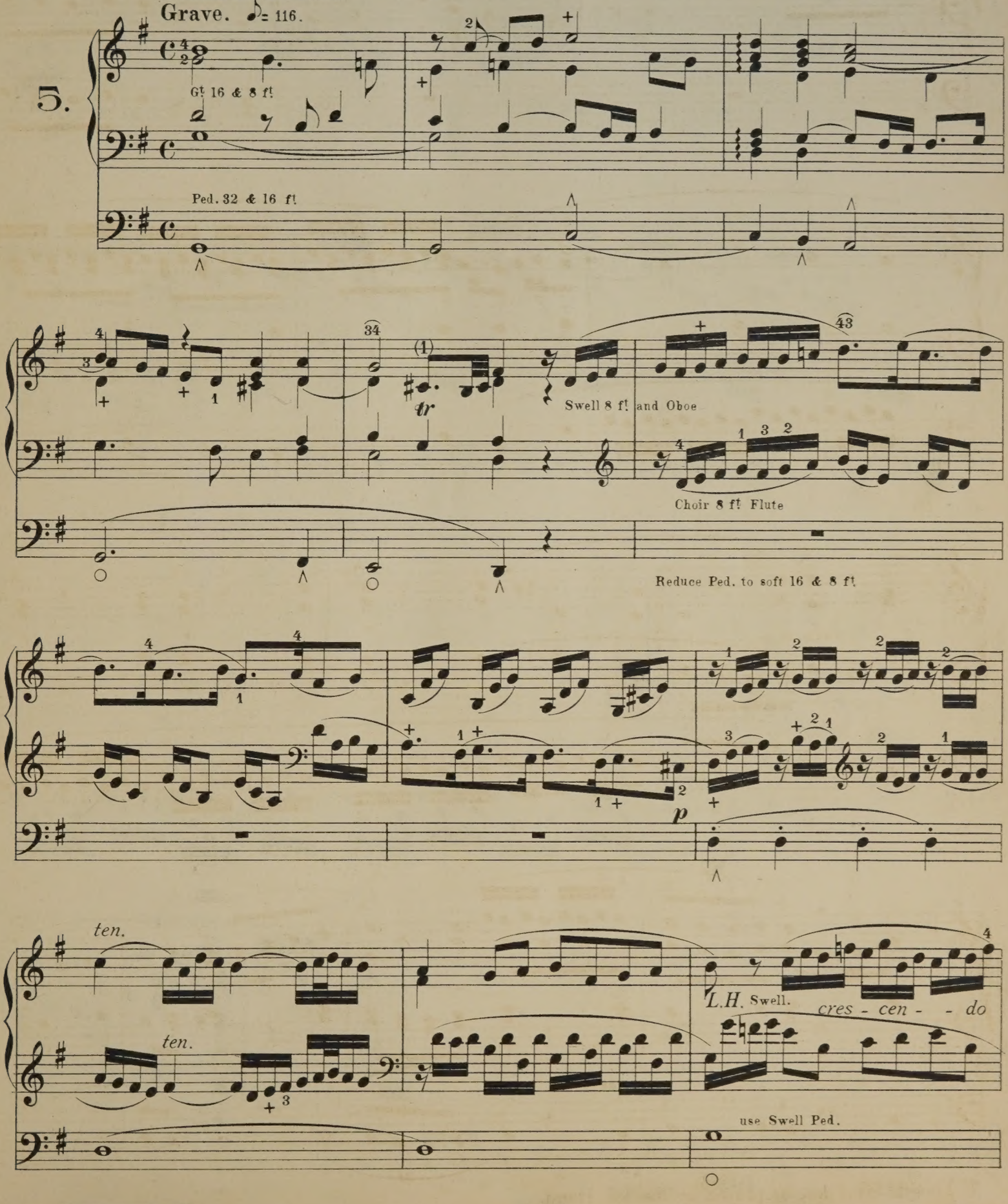
(2) (3) ✳ This D need not be played with the Left Hand.

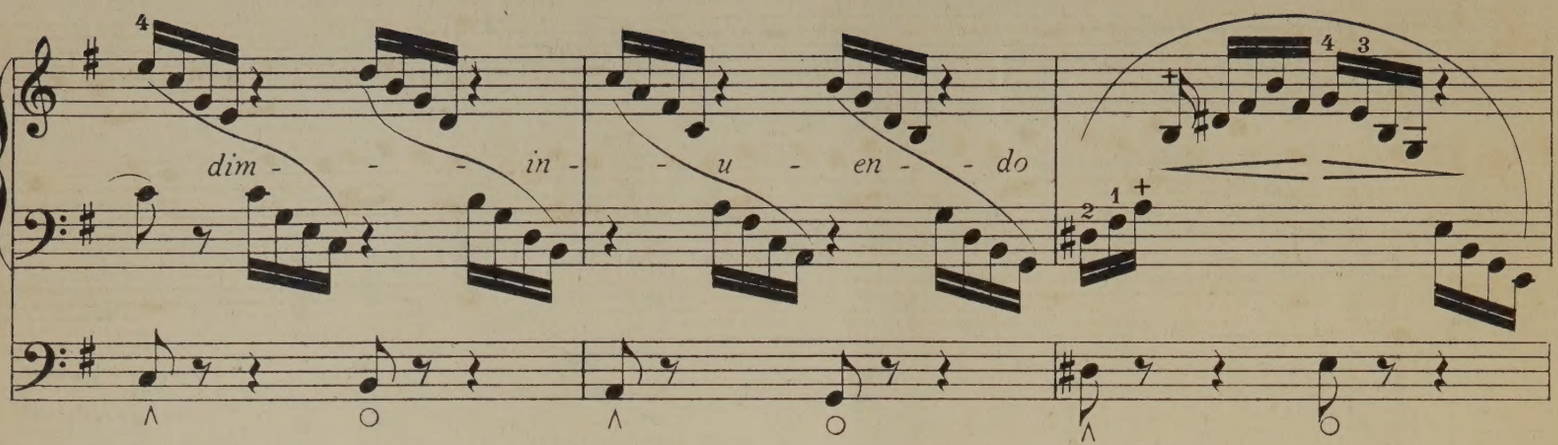


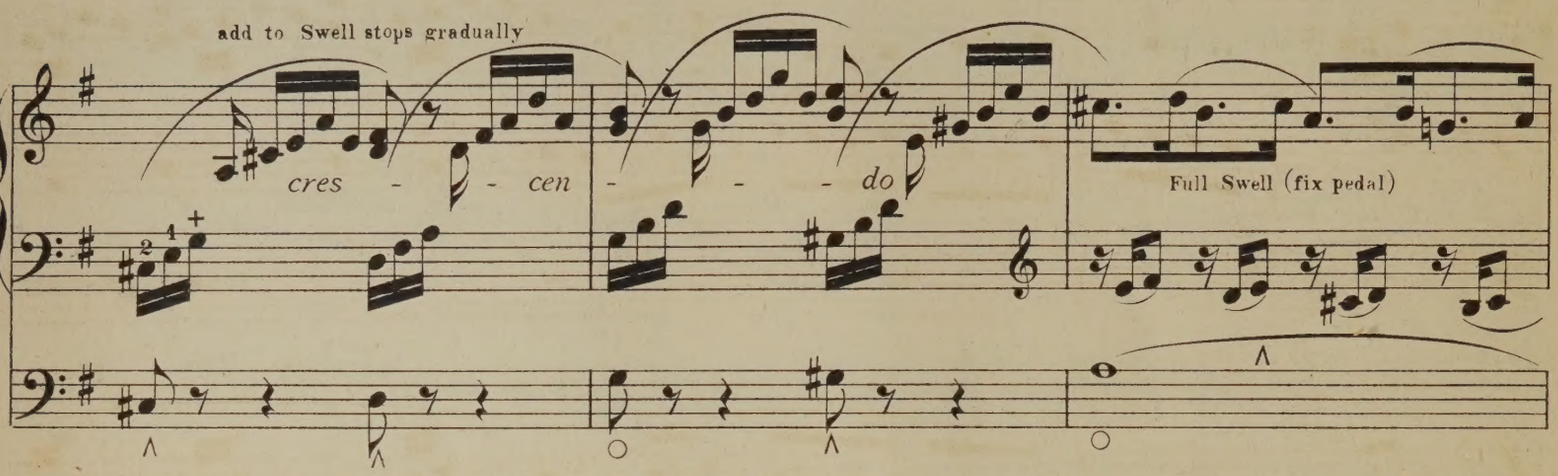
*) This D need not be played by the left Hand.

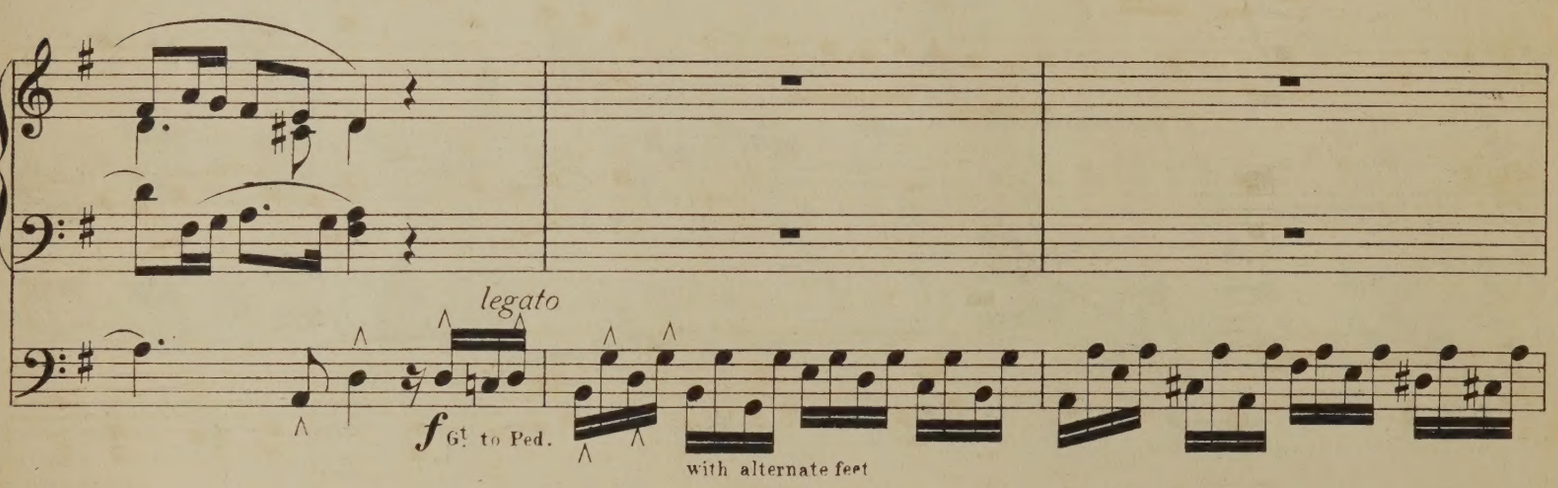
This is the first of the eight Preludes which is constructed according to a mere Fantasia Design. It consists of two entirely distinct and strongly contrasted ideas; the first five bars being in that slow, dignified, polyphonic style which characterizes many passages in Bach's later organ works, the remainder being in a light, graceful harmonic style much more suggestive of the clavichord than of the organ.

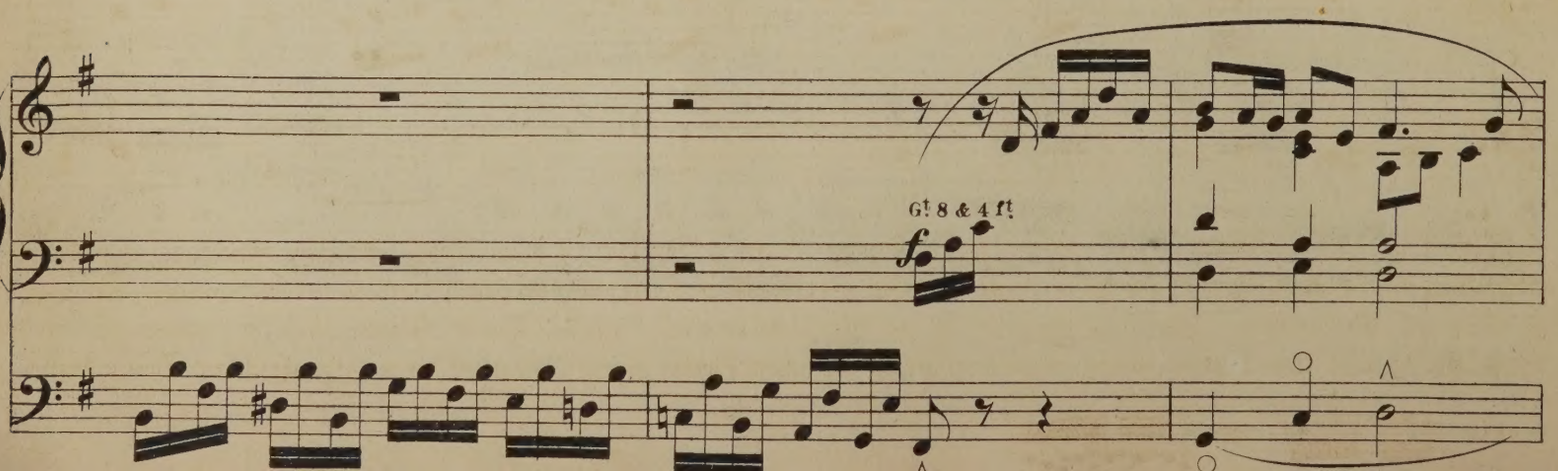
PRAELUDIUM.




dim - - - in - - u - en - - do

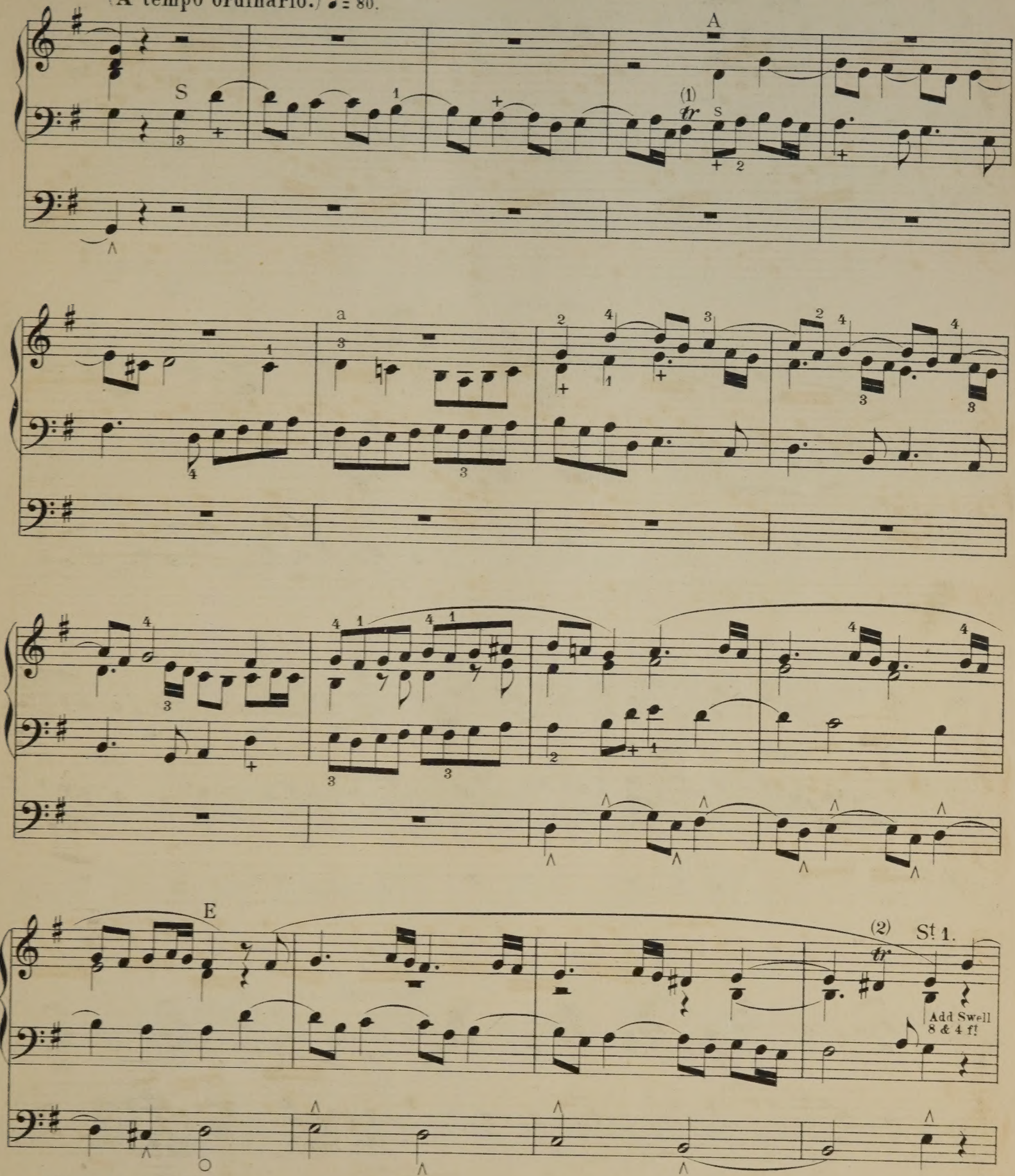

add to Swell stops gradually
cres - - cen - - - do
Full Swell (fix pedal)


legato
f G! to Ped.
with alternate feet


G! 8 & 4 ft
f

FUGA.

(A tempo ordinario.) ♩ = 80.



FORMAL ANALYSIS. Four-part Tonal Fugue. S to s *Subject*. A to a *Tonal Answer* which is somewhat irregular, being half a bar shorter than the Subject, and having the melodic outline of its ending altered. E End of *Exposition*. There is practically no Episode in this Fugue. Three *Stretti* may be observed (St. 1, St. 2, St. 3) and the Fugue ends with a brief Dominant *Pedal point* followed by an equally short Tonic Pedal

(1) (2)

St.2. Increase Swell

ten.

Add Gt 2 ft.

St.3

Add Gt Mixtures

Full Organ

Ped Reed

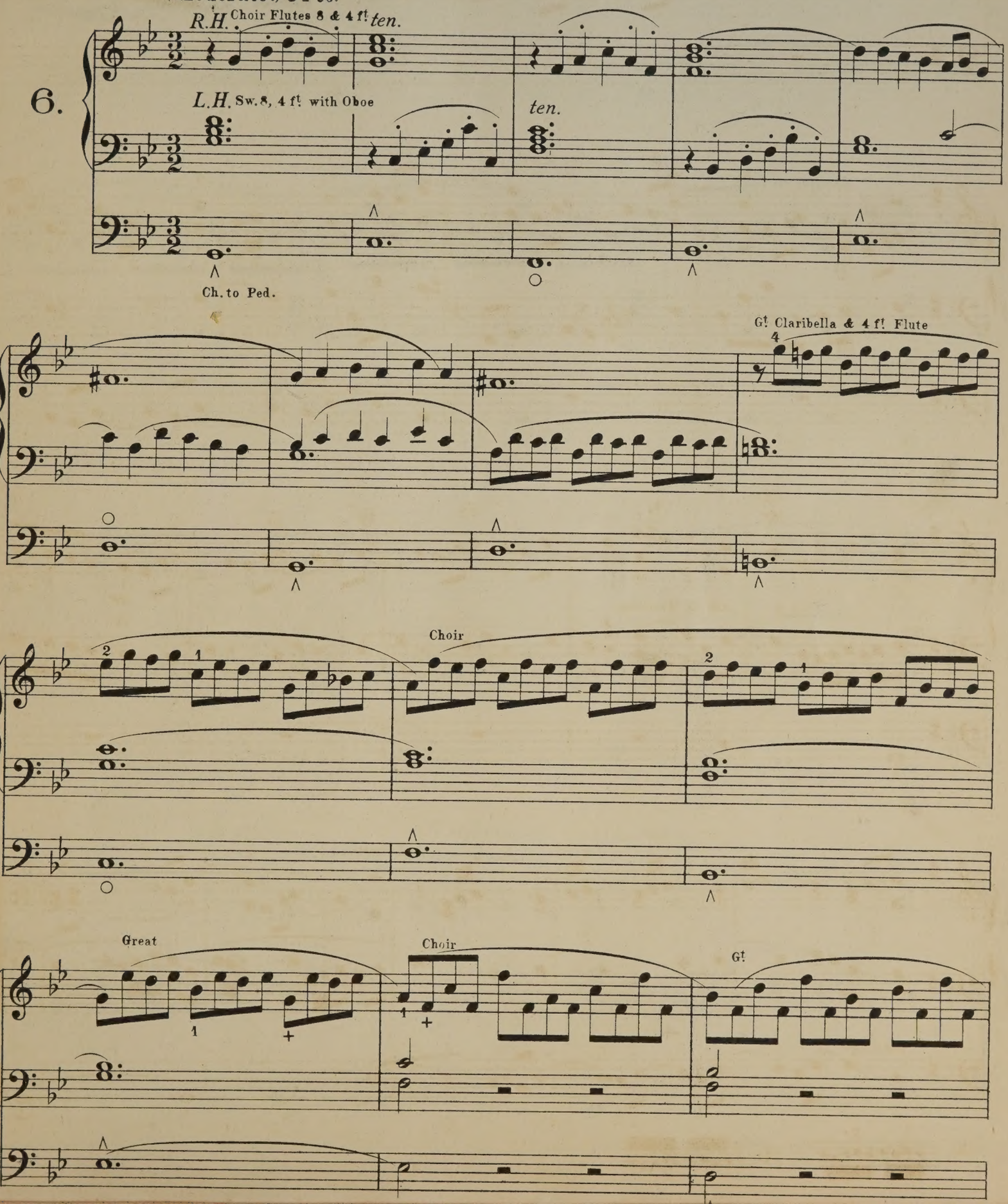
(3)

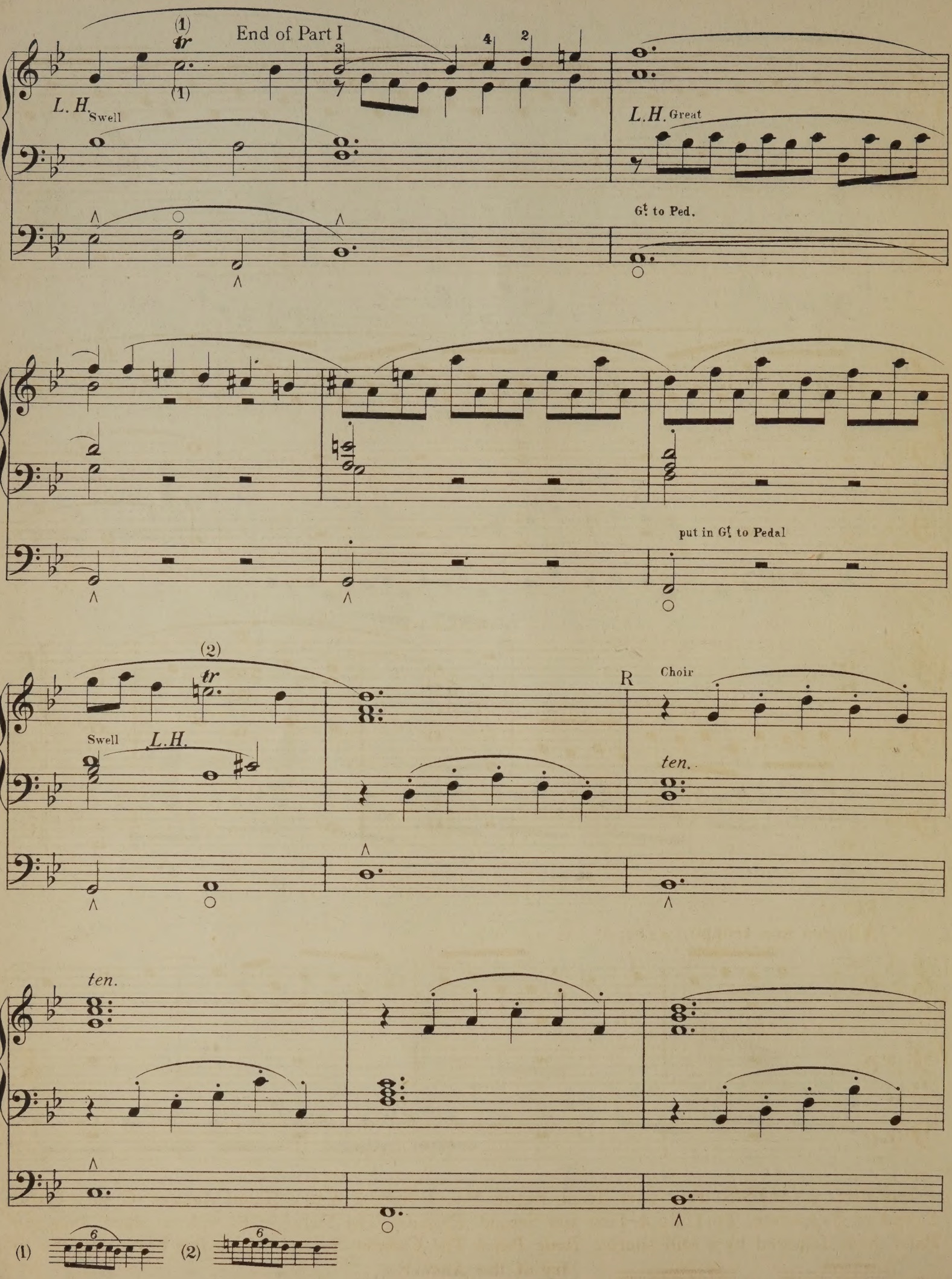
(4)

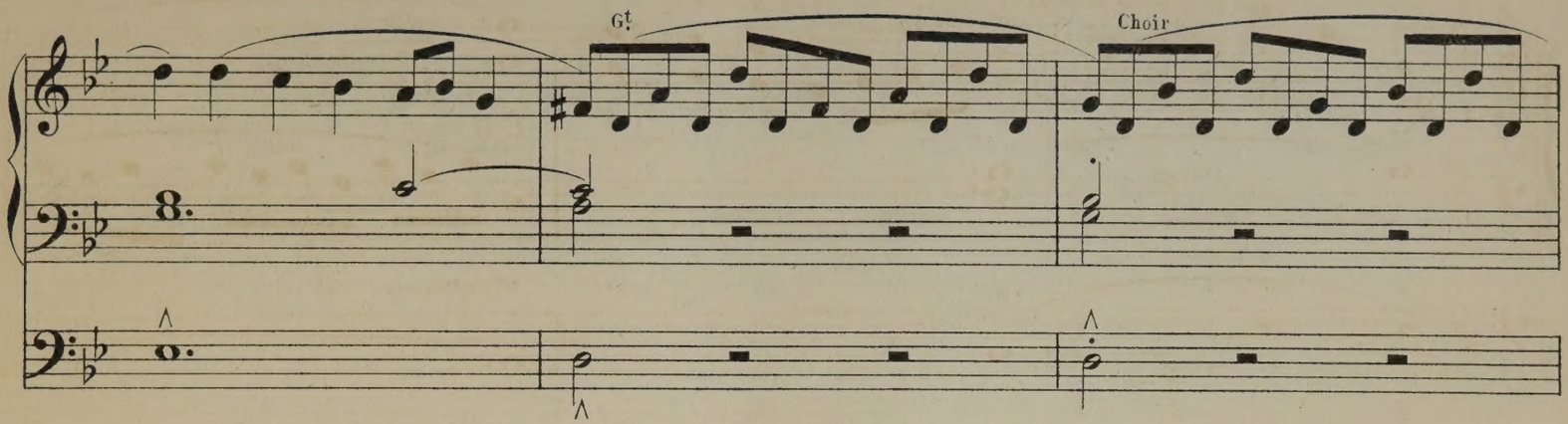
This Prelude is written in simple Binary Form, the first part of which ends with a Full Close in the Relative Major Key at I. The second part begins with modulations to F Major & D minor, and after a partial recapitulation of the first part (at R) ends with a short Coda of three bars.

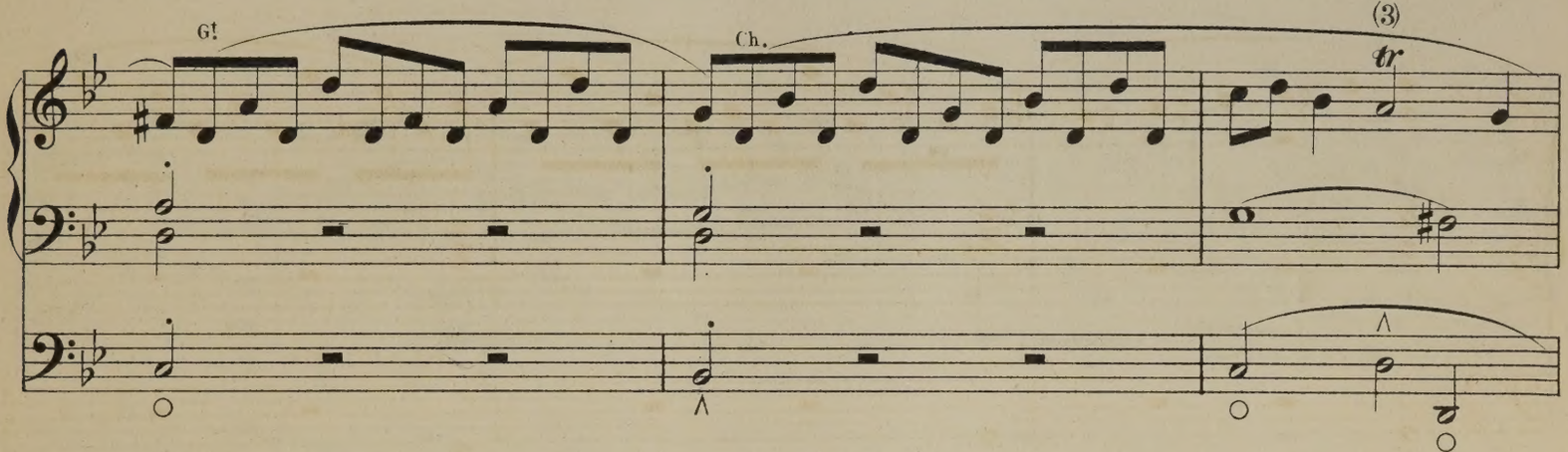
PRAELUDIUM.

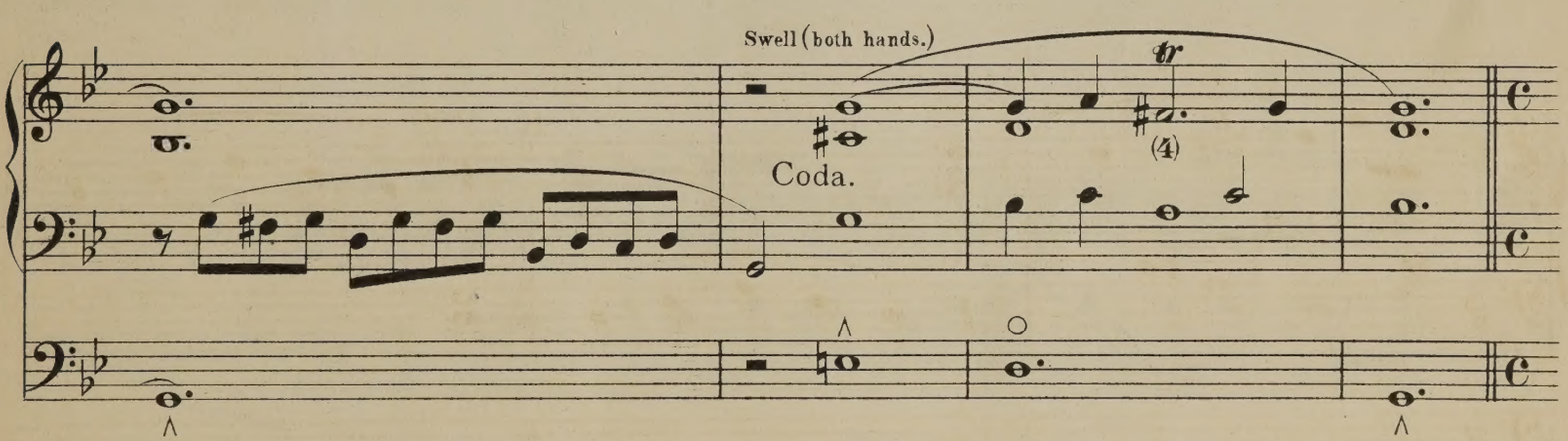
(Moderato.) ♩ = 96.




(1)
tr
End of Part I
(1)
L.H.
Swell
L.H.
Great
Gt to Ped.
put in Gt to Pedal
(2)
tr
R
Choir
Swell
L.H.
ten.
ten.
(1)
(2)

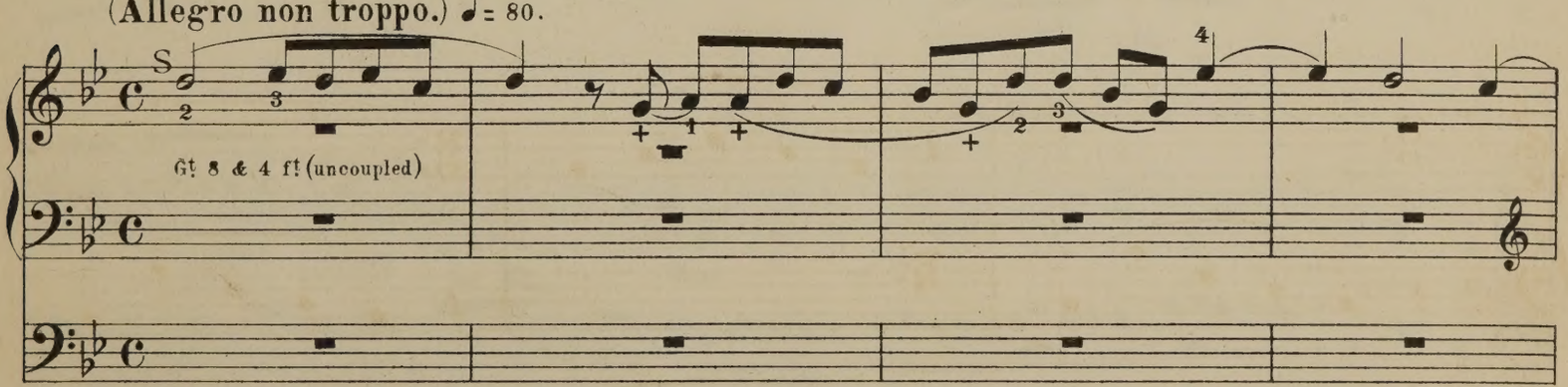




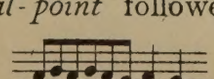
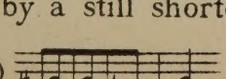


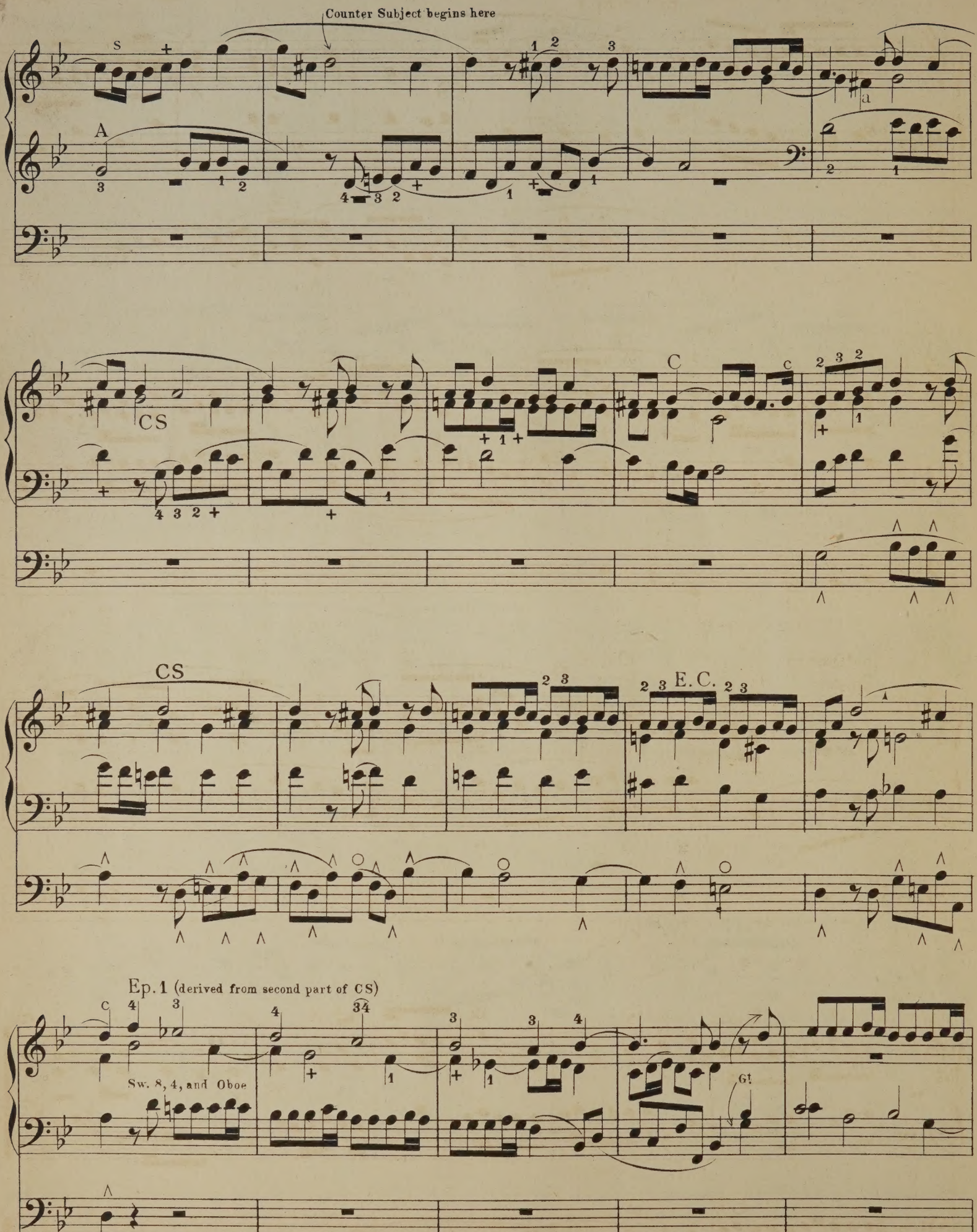
FUGA.

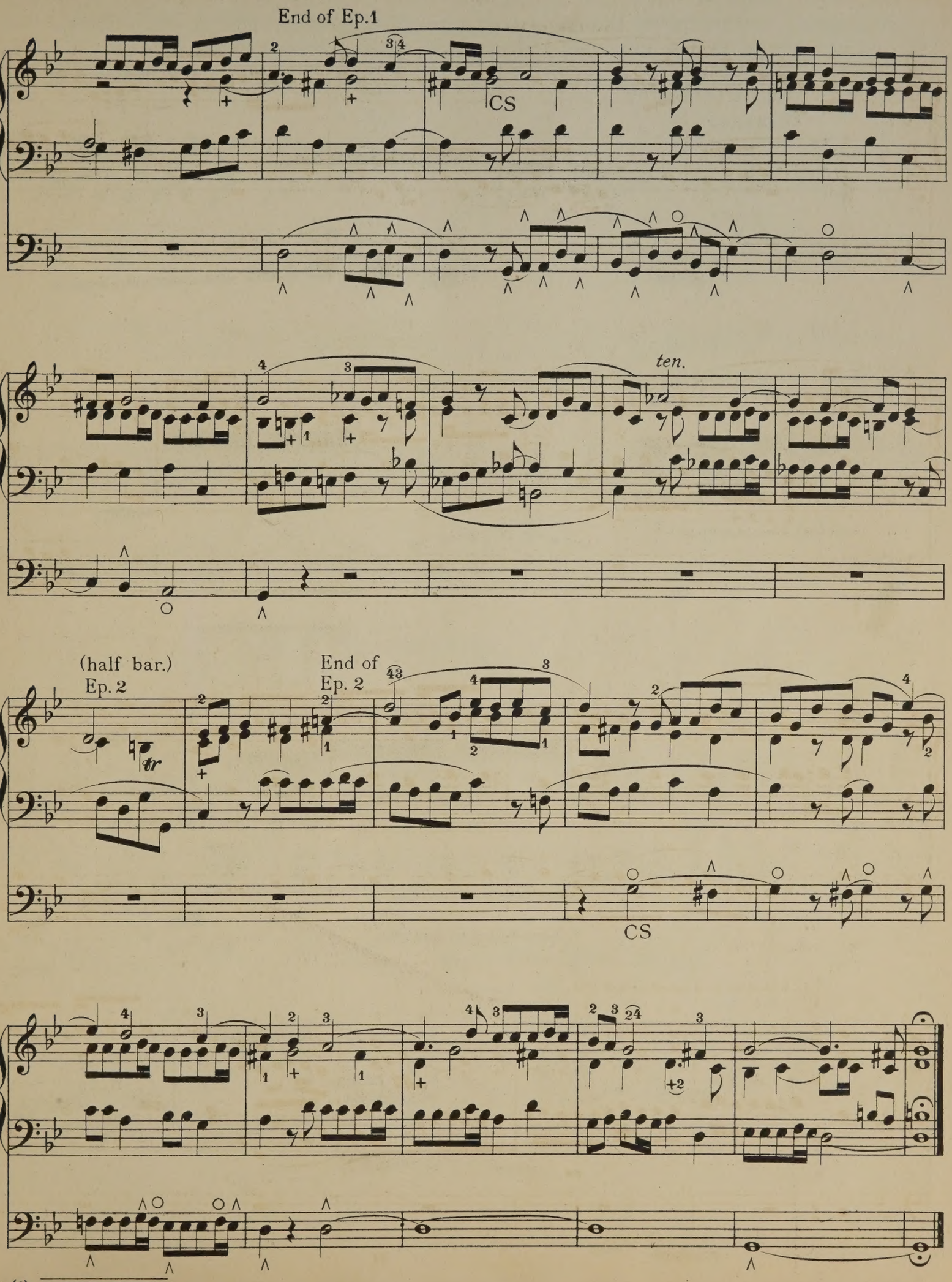
(Allegro non troppo.) ♩= 80.



FORMAL ANALYSIS. Four-part Tonal Fugue. S to s. *Subject*. A to a. *Tonal Answer*. C to c. *Codetta* E end of *Exposition*. Ep. 1. Ep. 2. First and Second *Episodes*. The Fugue ends with a short Dominant *Pedal-point* followed by a still shorter *Tonic Pedal*. The *Counter-Subject* begins five beats after the entry of the Answer.

(3)  (4) 

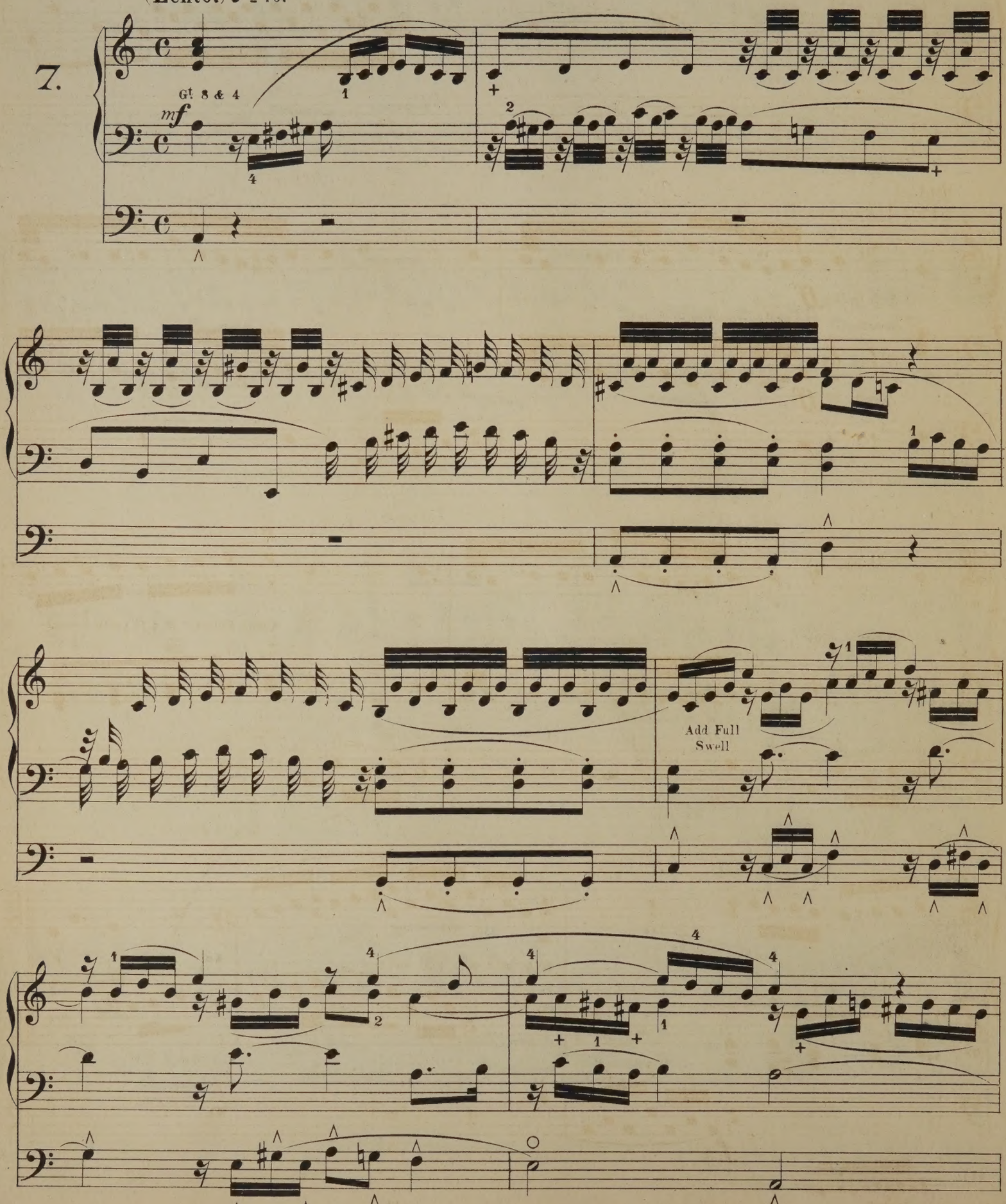

Counter Subject begins here
S
A
a
CS
C
c
CS
E.C.
Ep. 1 (derived from second part of CS)
Sw. 8, 4, and Oboe
Gt

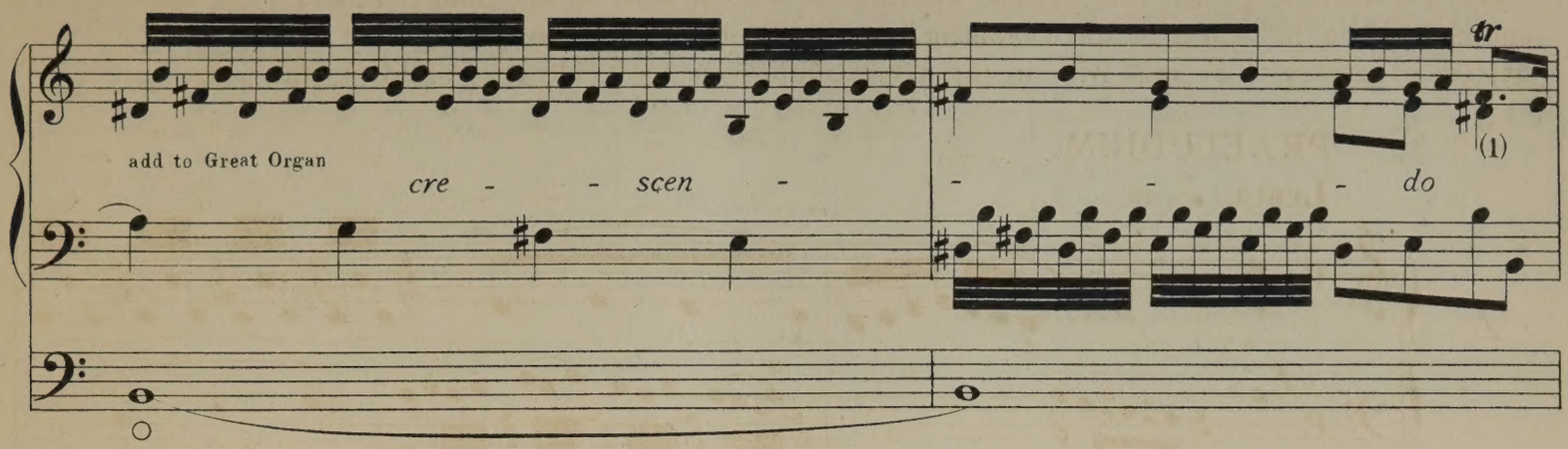

End of Ep.1
CS
ten.
(half bar.)
Ep. 2
End of
Ep. 2
CS

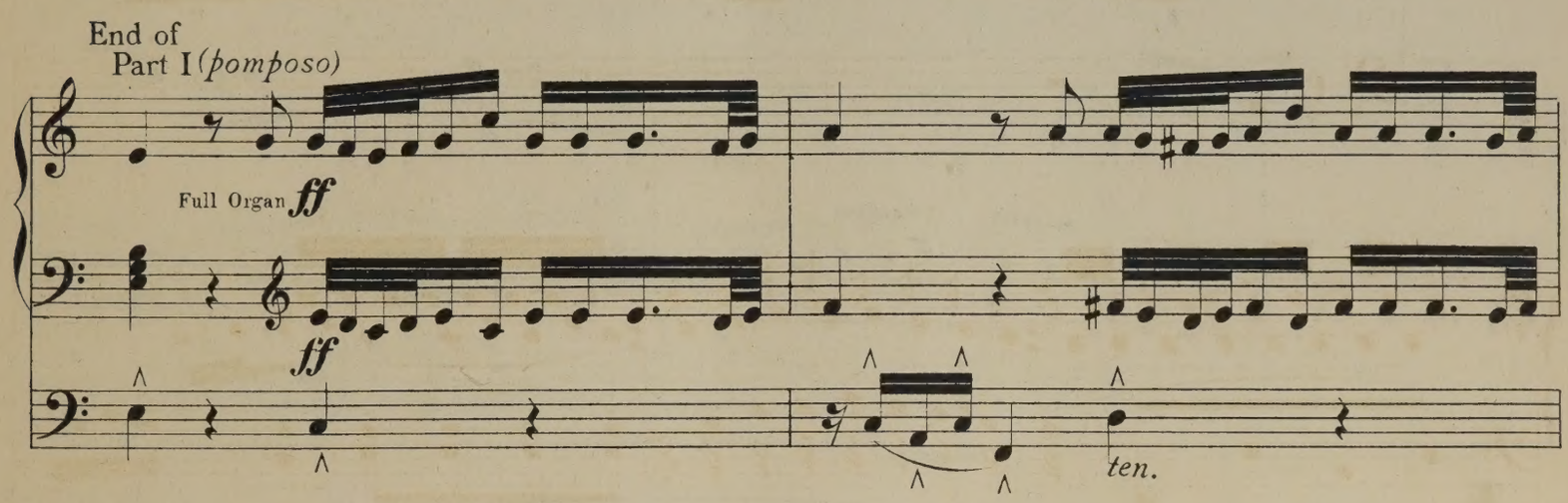
The Formal Design of this Prelude appears to be somewhat of the simple Binary type, the first part ending with a full close in the Dominant Key (E minor) at I. Many passages in this Prelude are suggestive of others to be met with in the same composer's great Organ Prelude in the same Key.

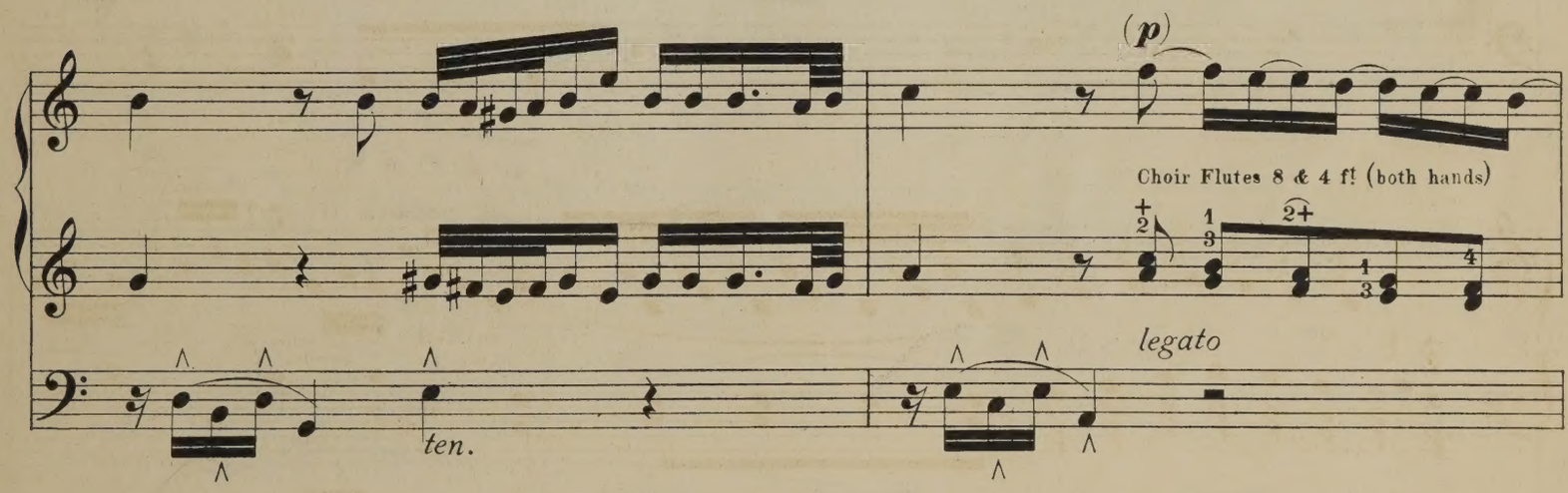
PRAELUDIUM.

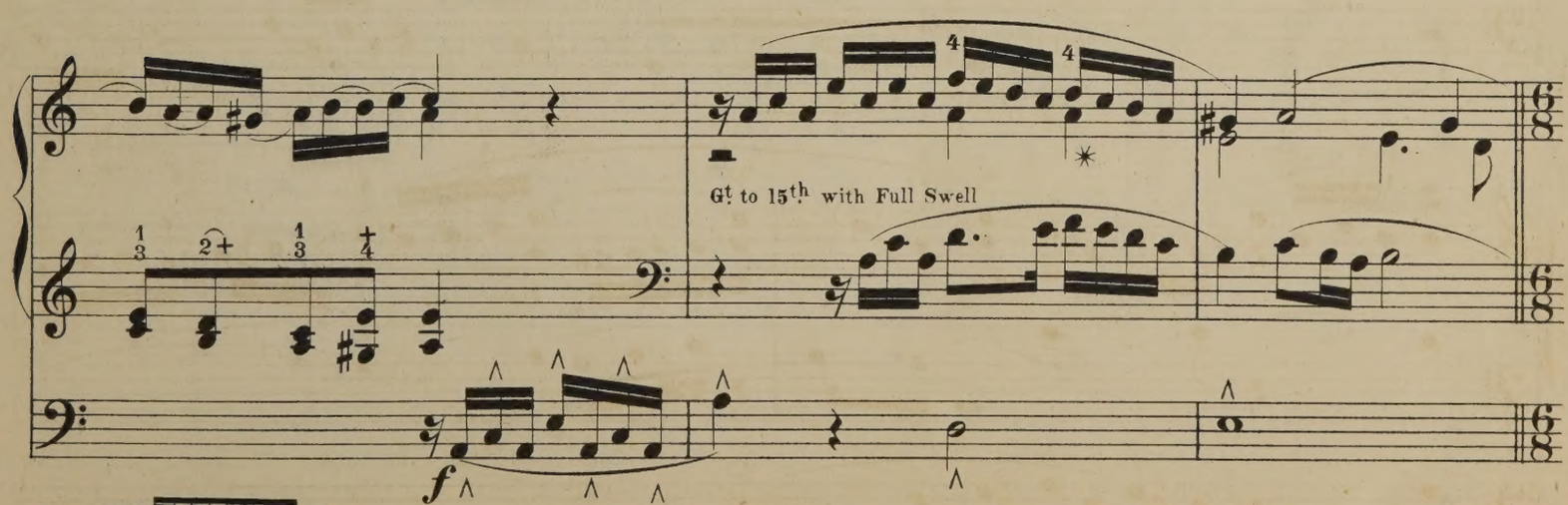
(Lento.) ♪ = 76.



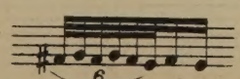








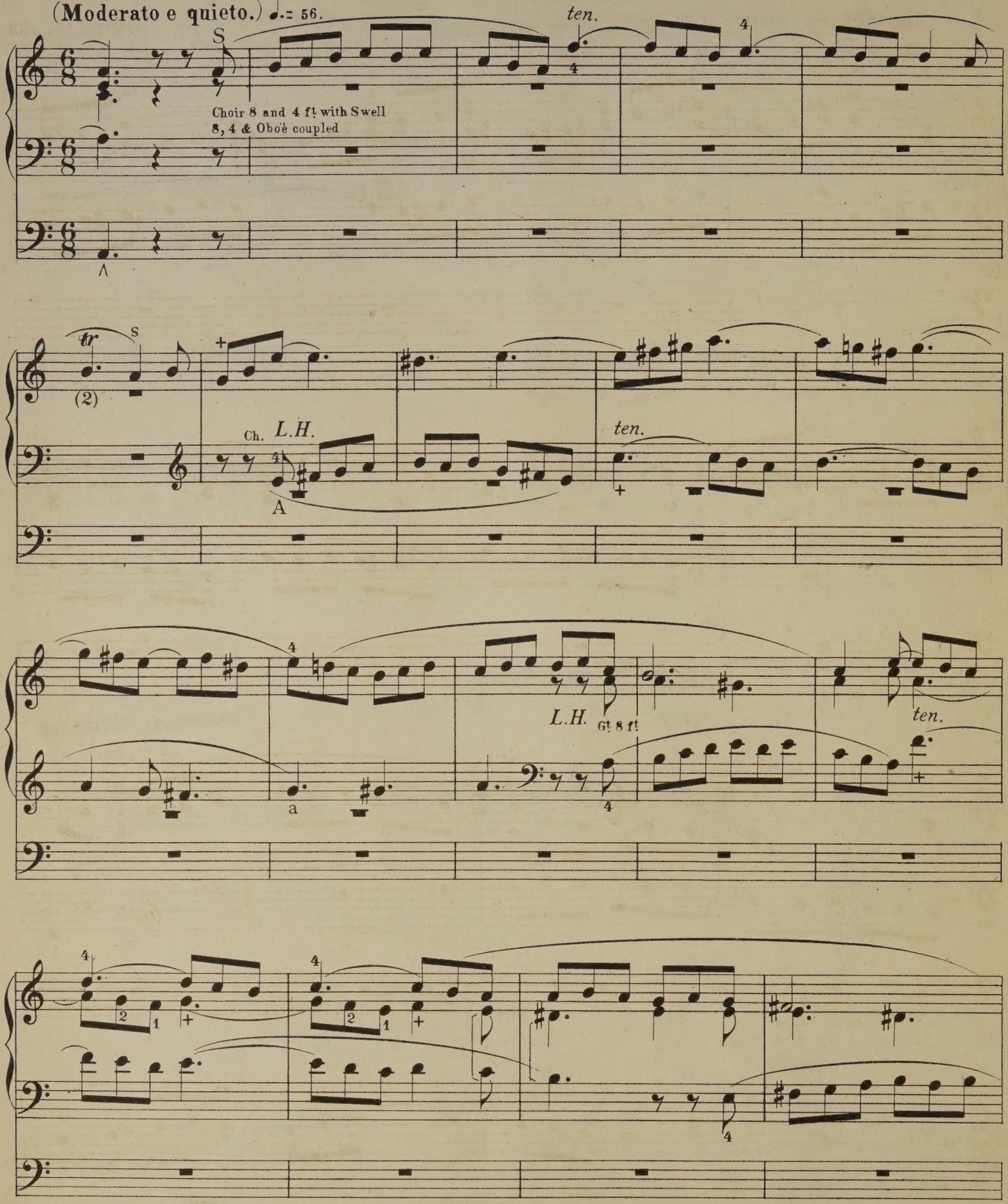
(1)



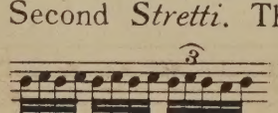
*) This A should only be held for the duration of a quaver.

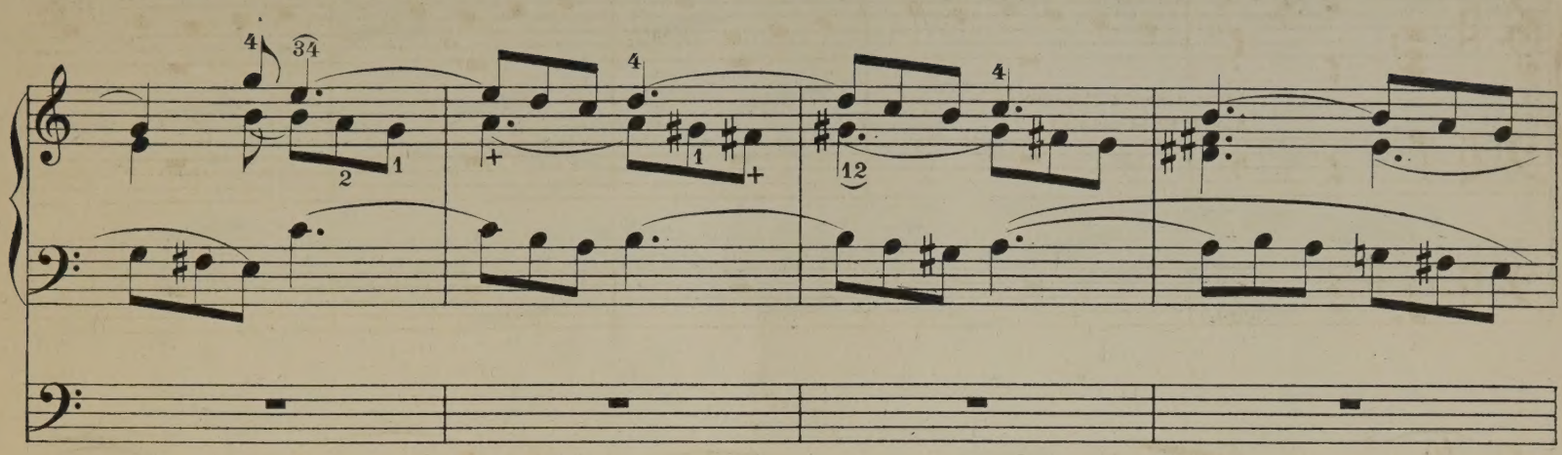
FUGA.

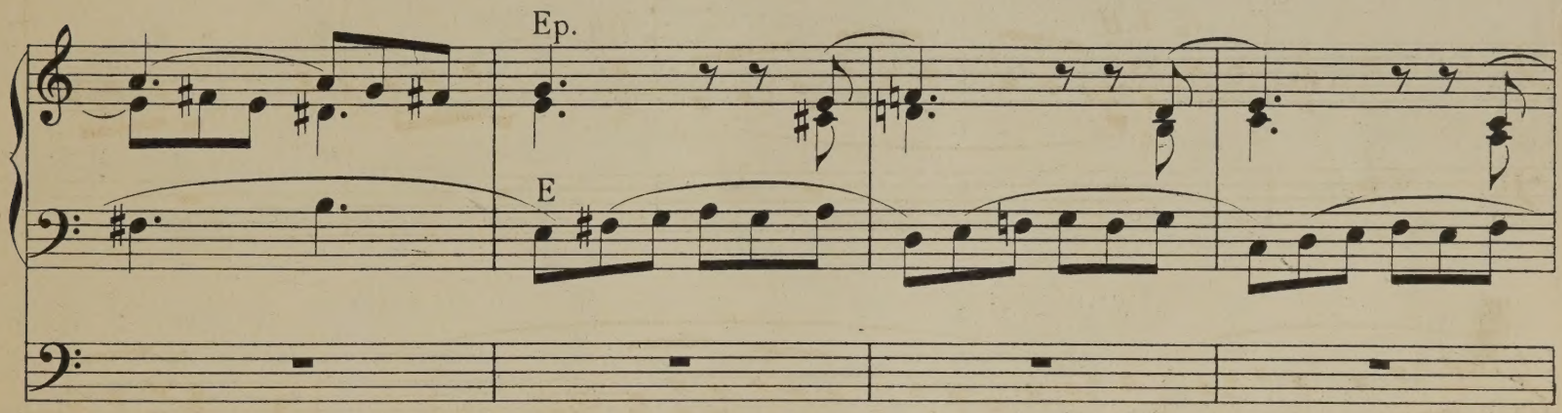
(Moderato e quieto.) ♩.= 56.

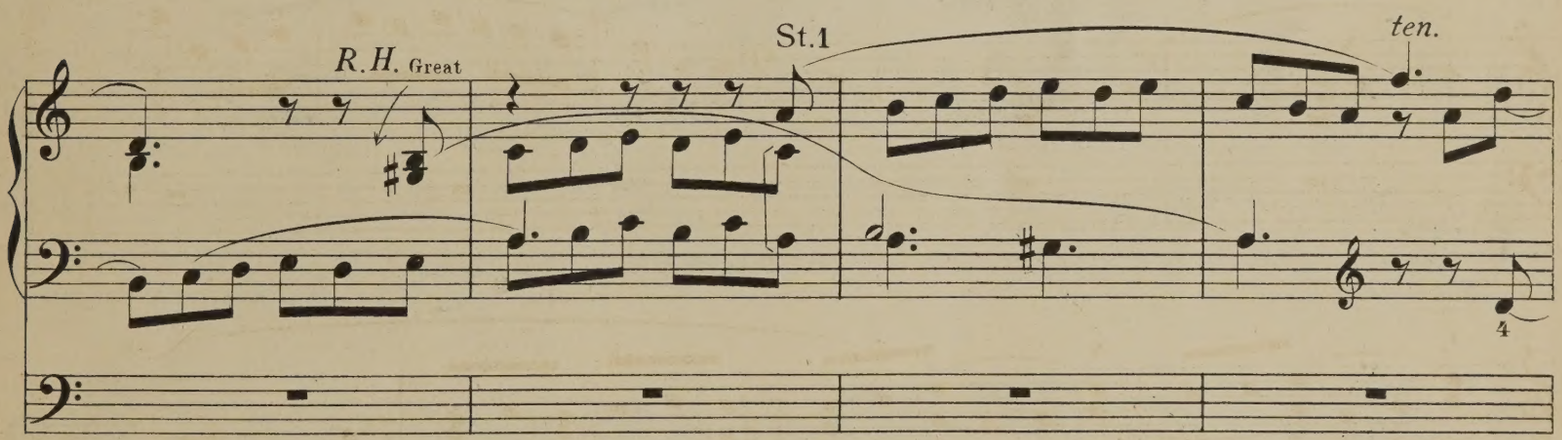


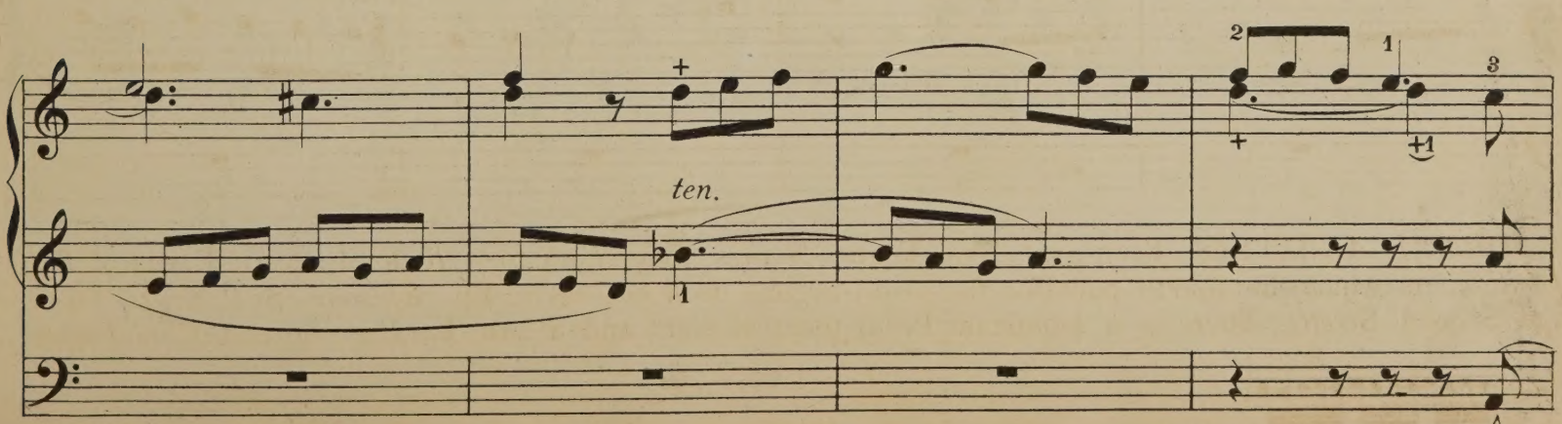
FORMAL ANALYSIS. Four-part Real Fugue. S to s *Subject.* A to a *Real Answer.* E end of *Exposition.* in which the fourth part (for the pedal-organ) does not enter. Ep. *Episode.* St.1. St.2. First and Second *Stretti.* There is a Dominant Pedal-point of eight and a half bars at the end of the Fugue.

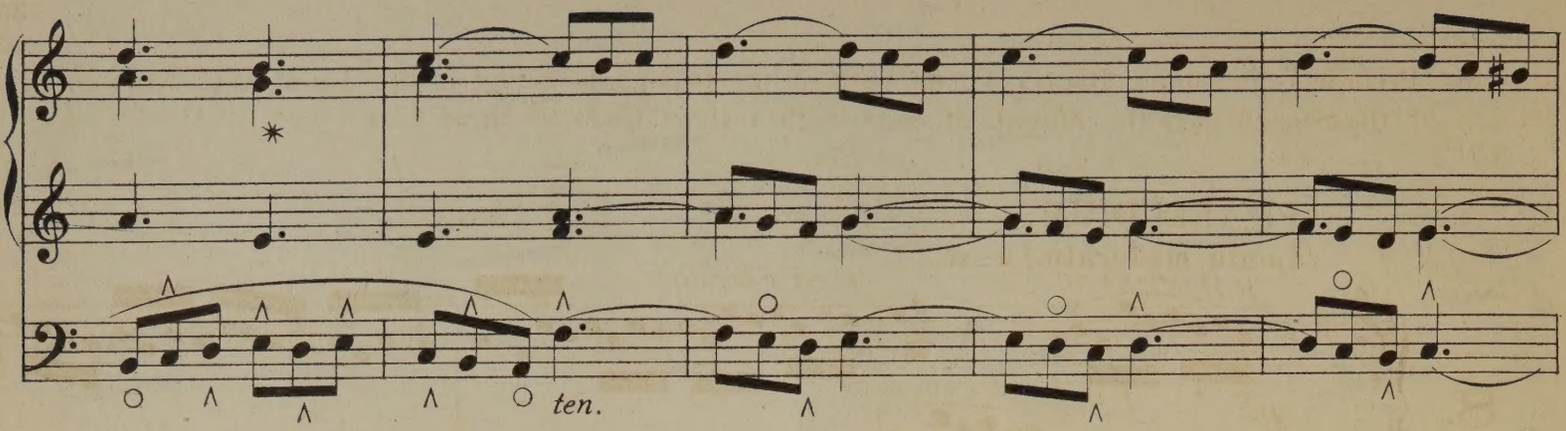
(2) 

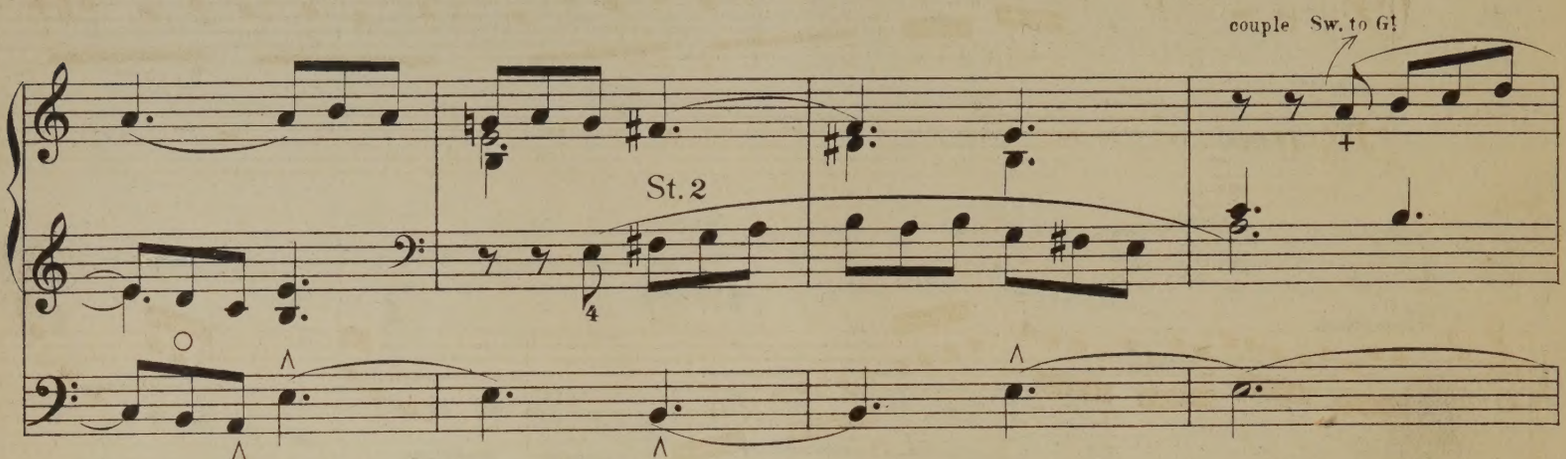


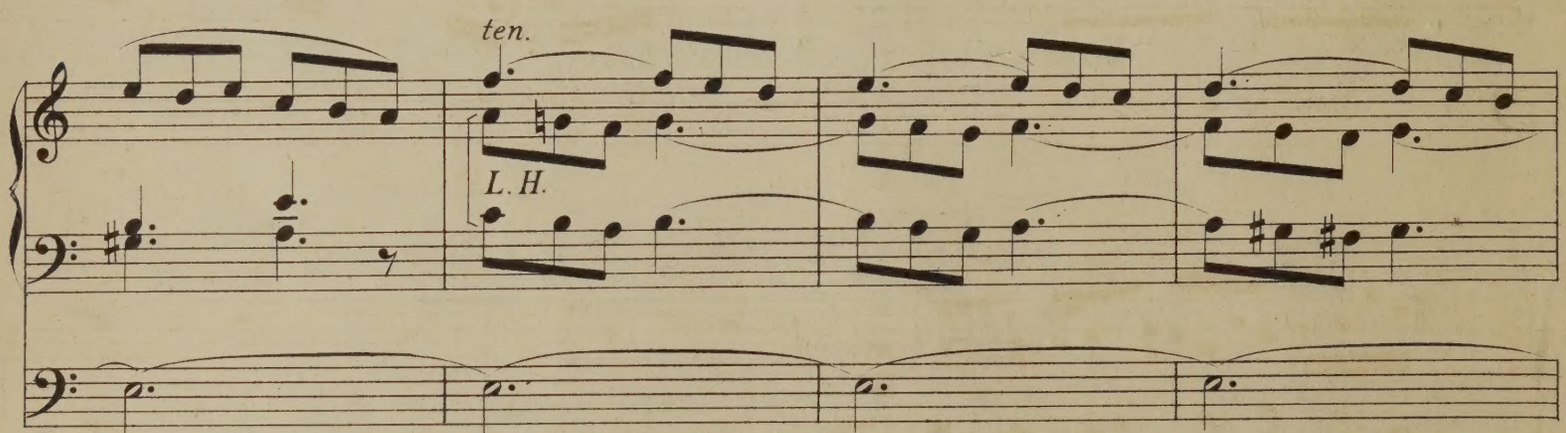

Ep.
E

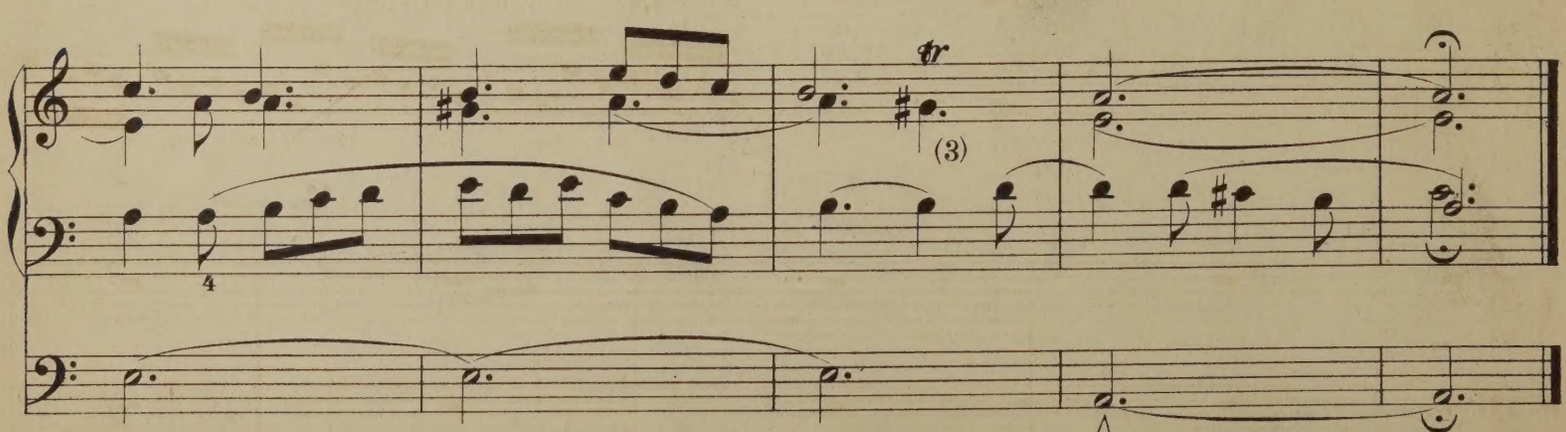

R.H. Great
St.1
ten.

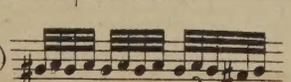

ten.





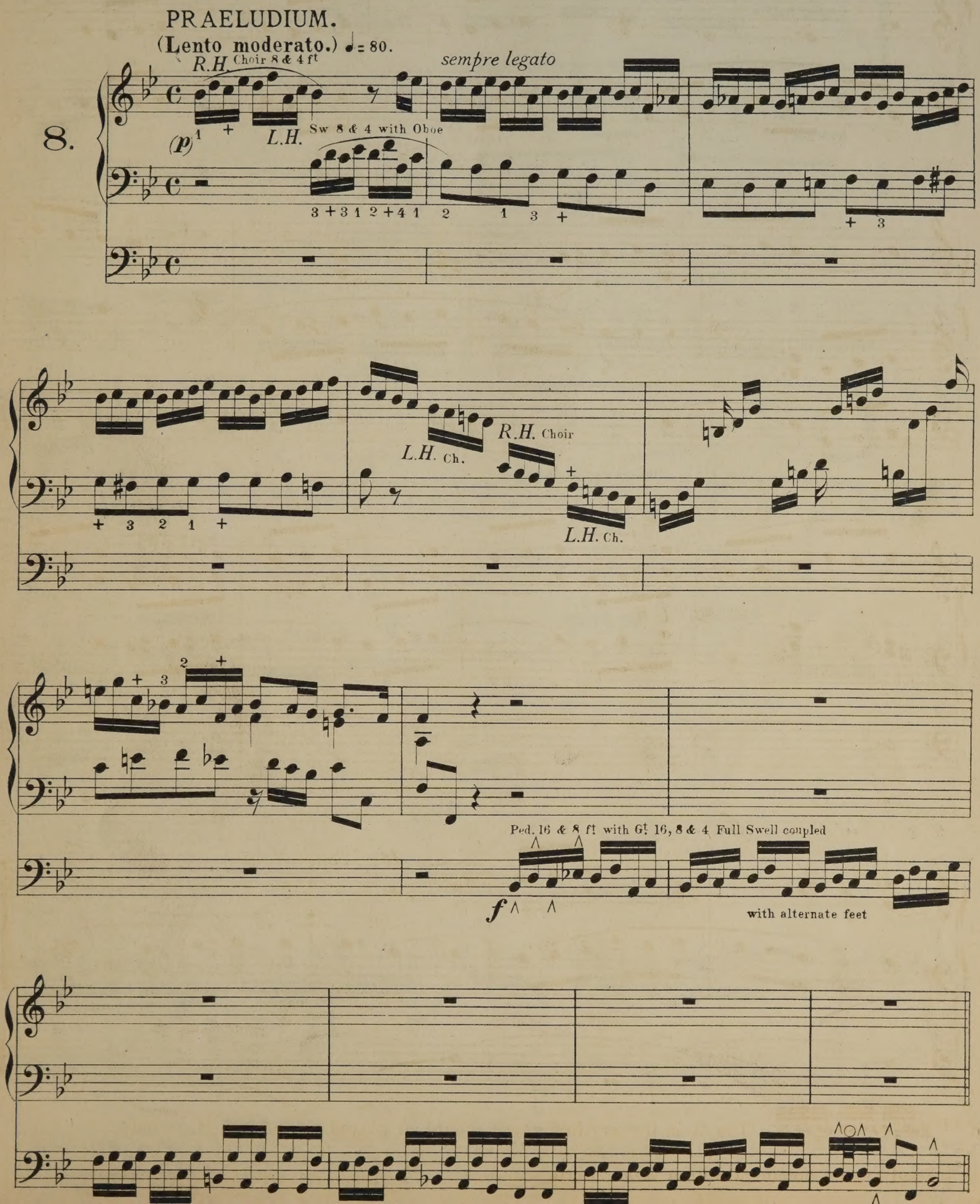


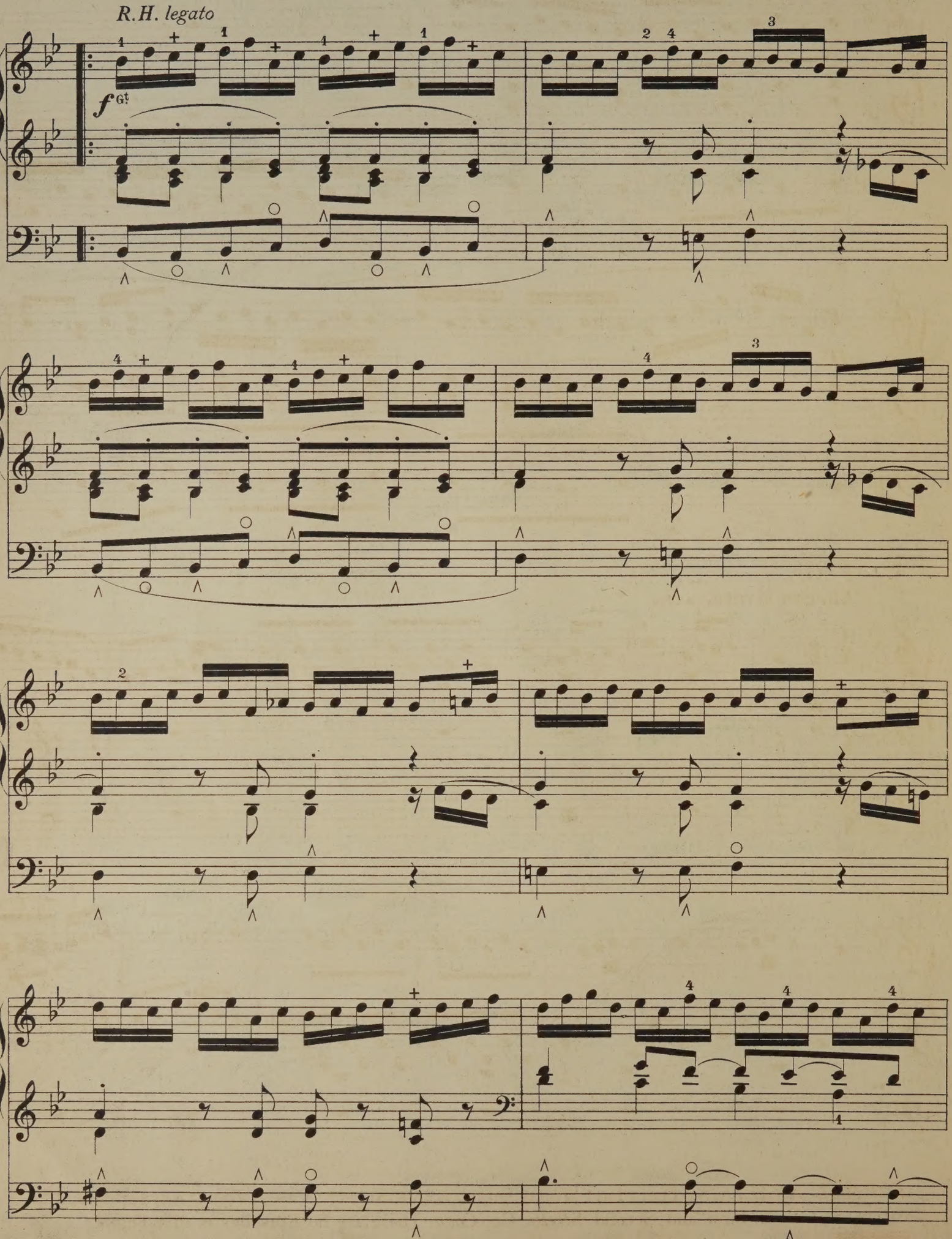


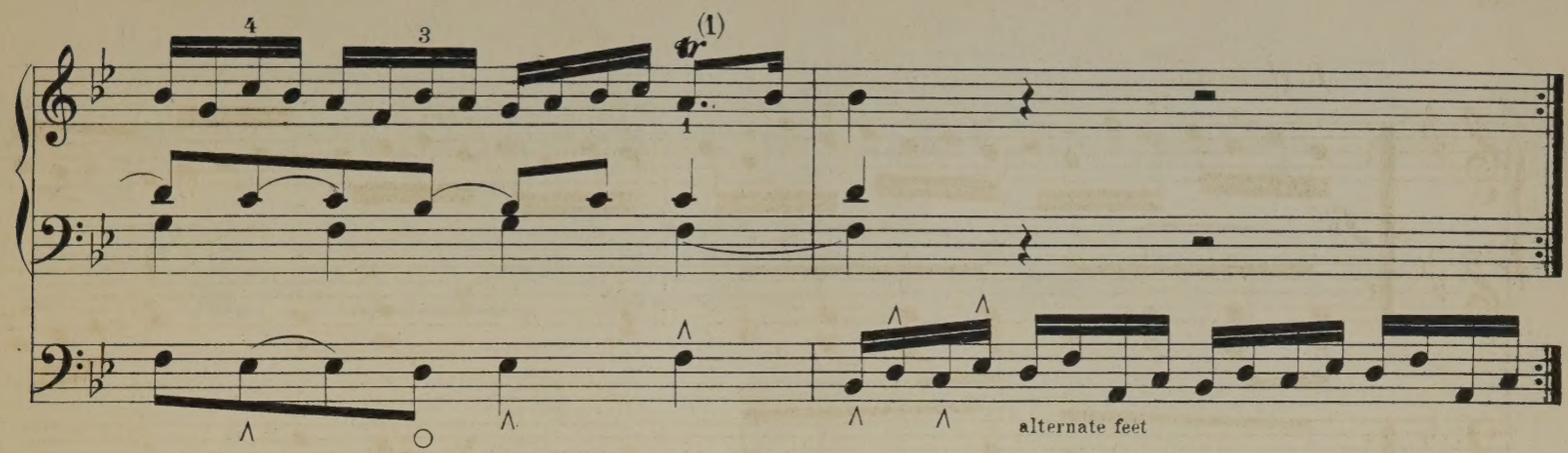
(3)  The A in the very first chord should be played by the Left Hand only.

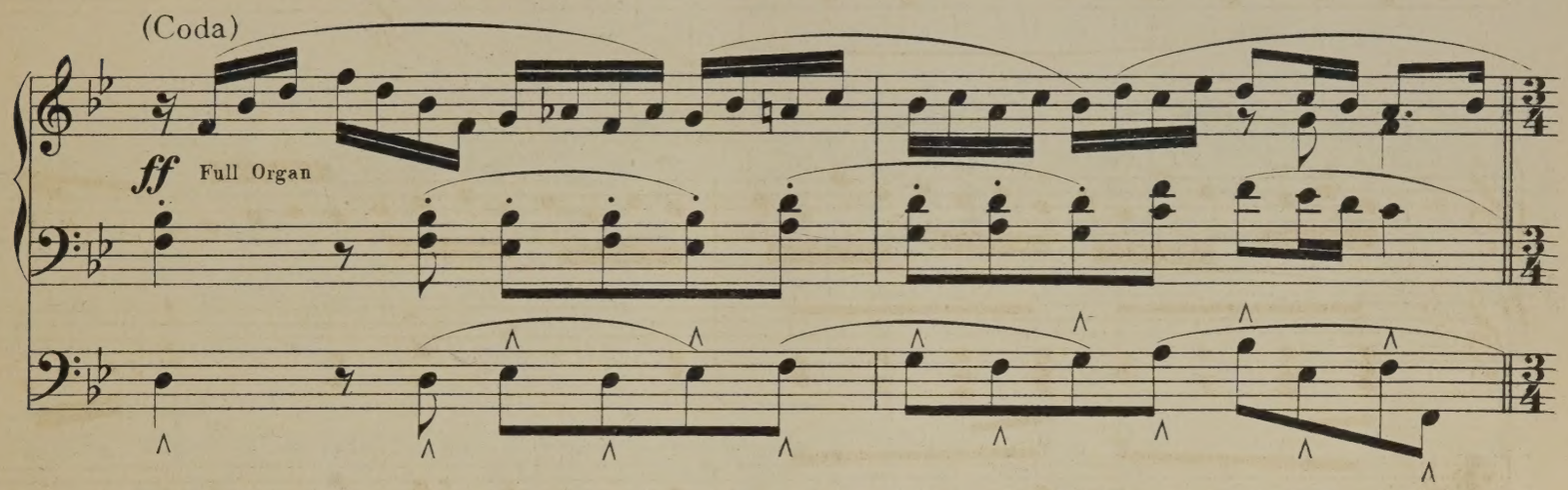
*) Triad on the dominant with a *minor* third.

This Prelude is in simple Binary Form, each of the two parts ending in the Tonic Key. After the repetition of the Second part the movement ends with a short *Coda* of three bars.



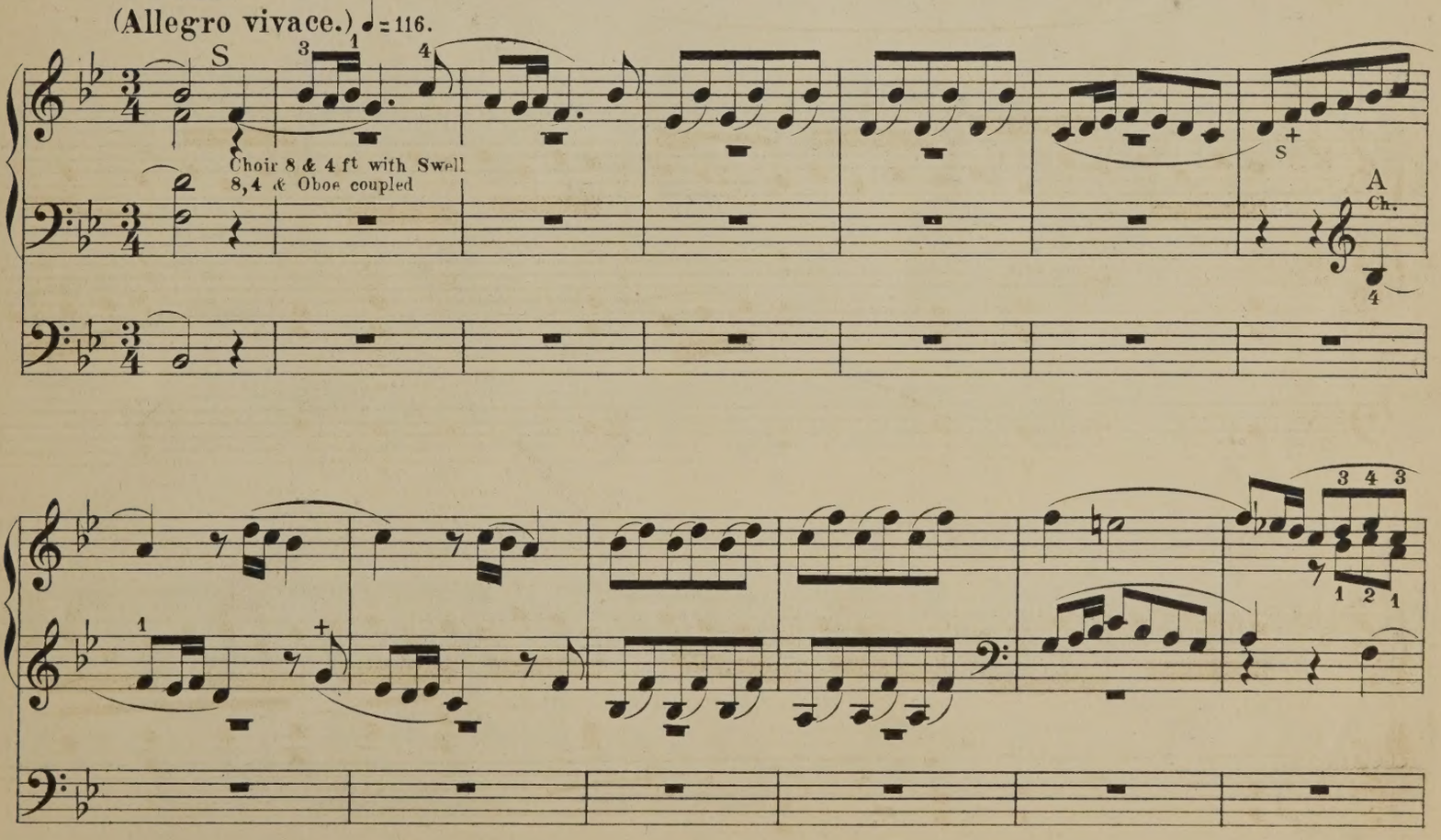

R.H. legato
f Gt



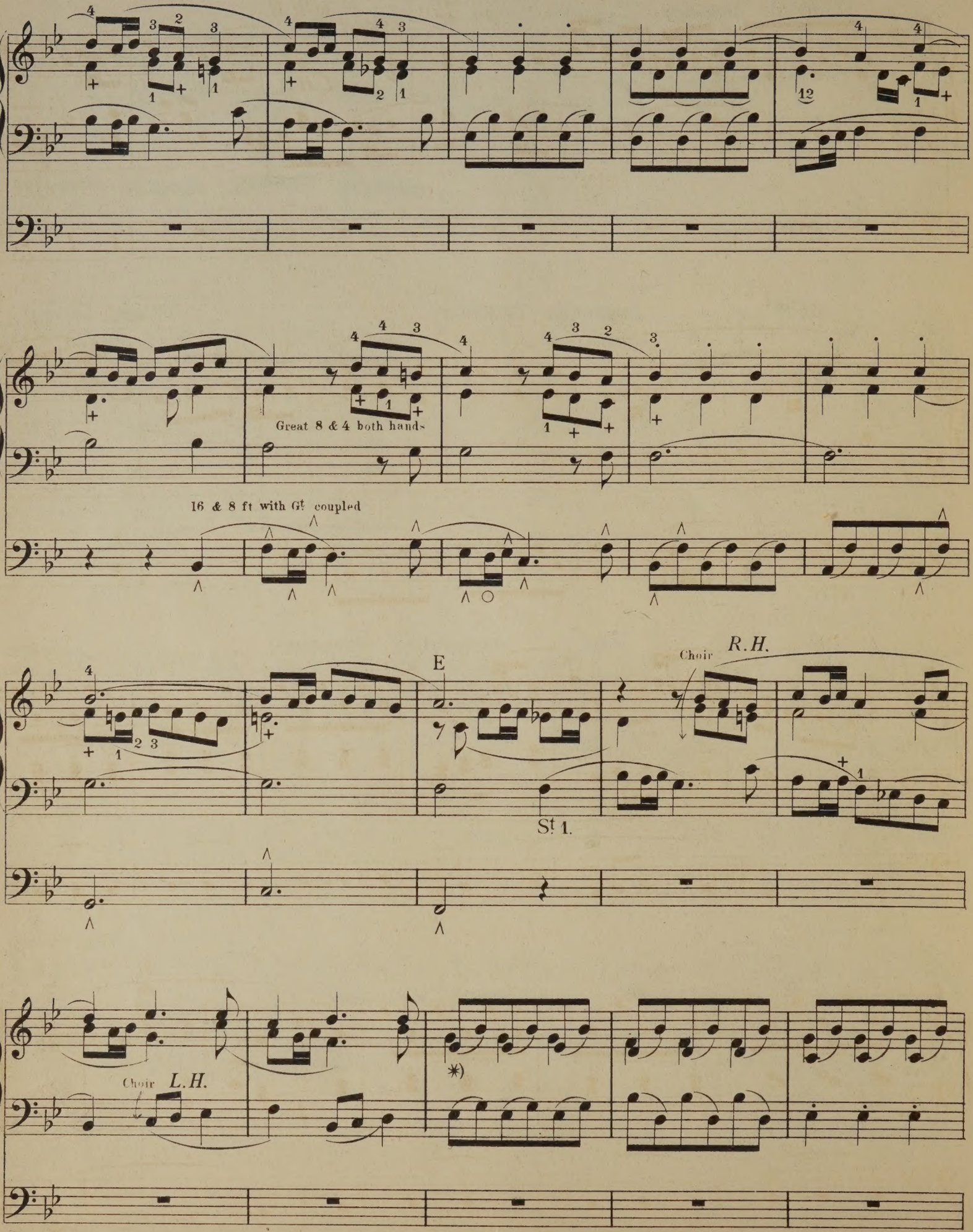


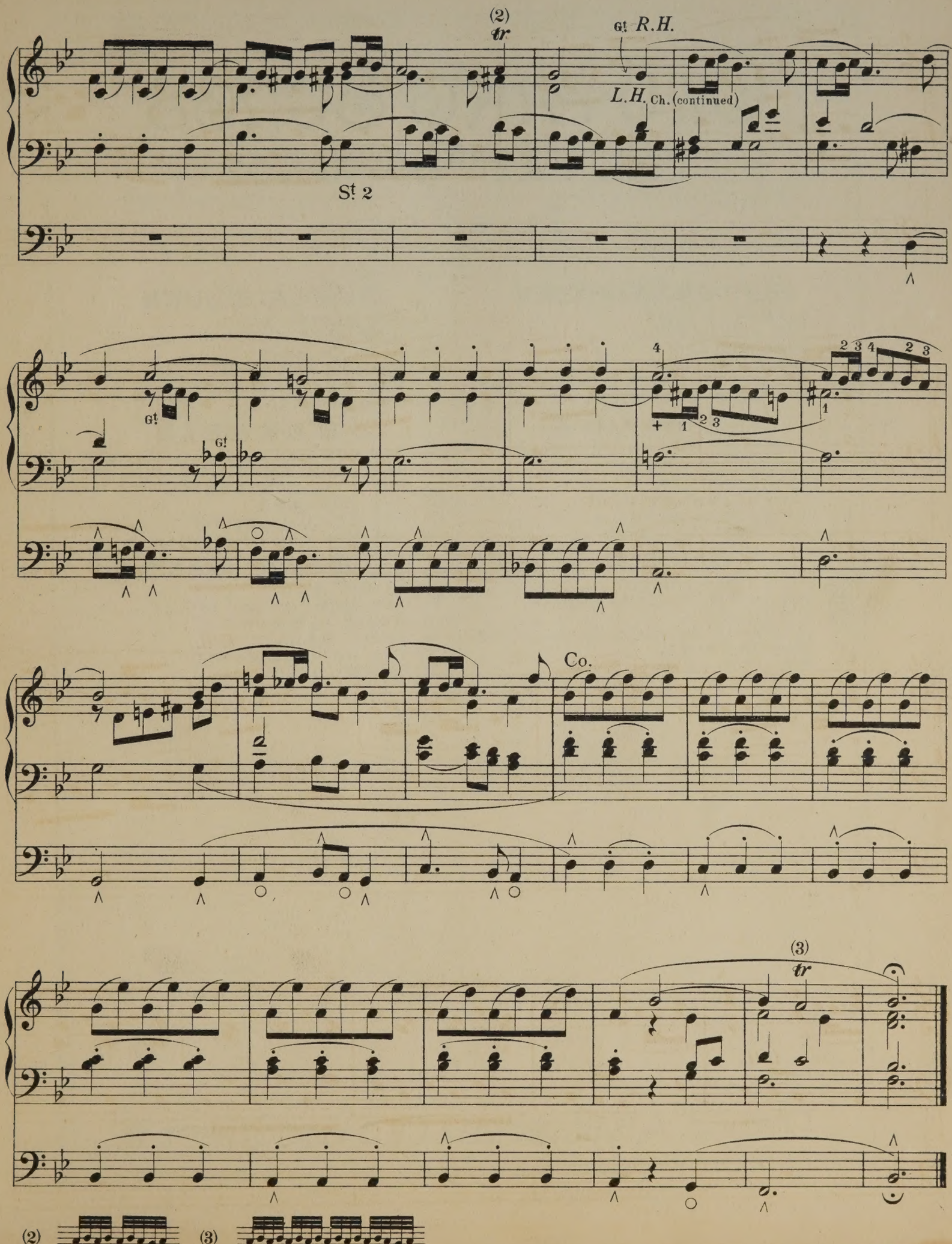
FUGA.

(Allegro vivace.) ♩ = 116.



FORMAL ANALYSIS. Four Part Tonal Fugue. S to s *Subject.* A to a *Tonal Answer.* E end of *Exposition.* St. 1. St 2. First and Second *Stretti.* Co. *Coda.* There are no Episodes in this Fugue.


Great 8 & 4 both hands
16 & 8 ft with Gt coupled
E
Choir R.H.
St 1.
Choir L.H.
*)


(2)
tr
Gt R.H.
L.H. Ch. (continued)
St 2
Gt
Gt
4
2 3 4 2 3
+ 1 2 3
1
Co.
(3)
tr
(2)
(3)

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H. E. WARNER

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2. AWAKE! YE FLOWERS!
3. DEPARTING DAY
4. LEAVES ARE FALLING
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*3. BEAM OF LIGHT
*4. DREAMS OF YOUTH
*5. THE GOLDEN SUNSET
*6. CRADLE SONG

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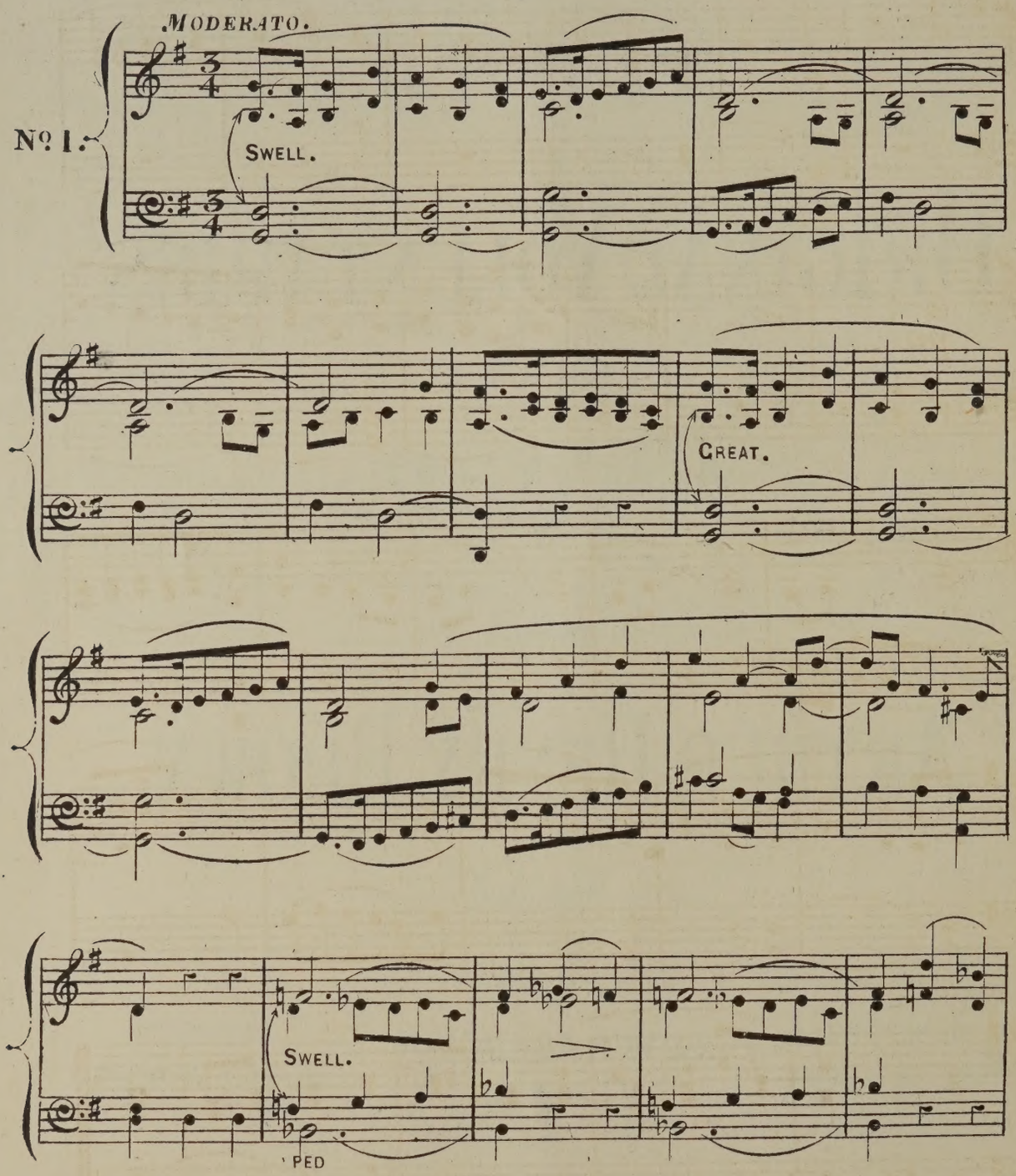
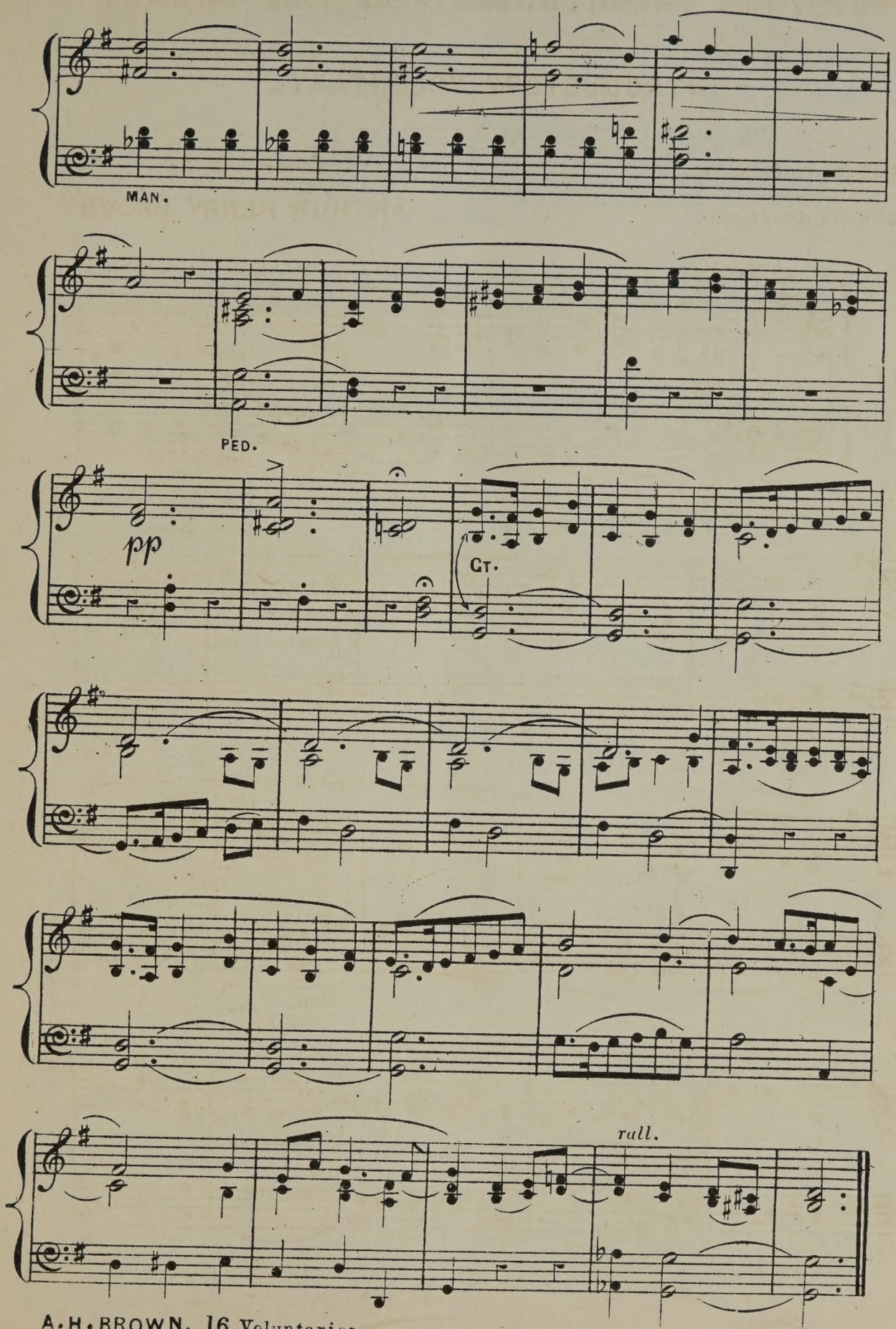


(E A. 18,898)

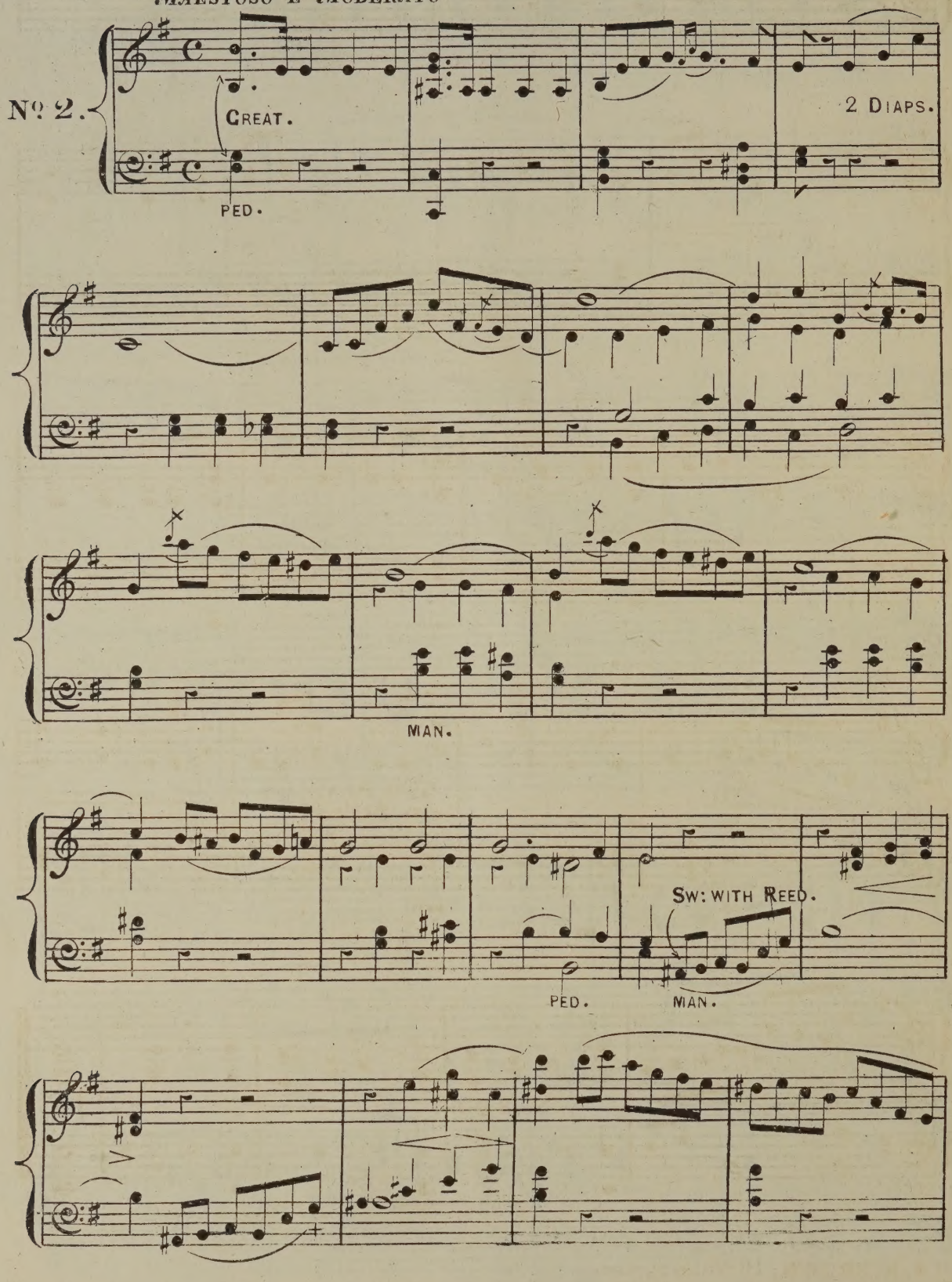

MAN.
PED.
pp
Cr.
rall.

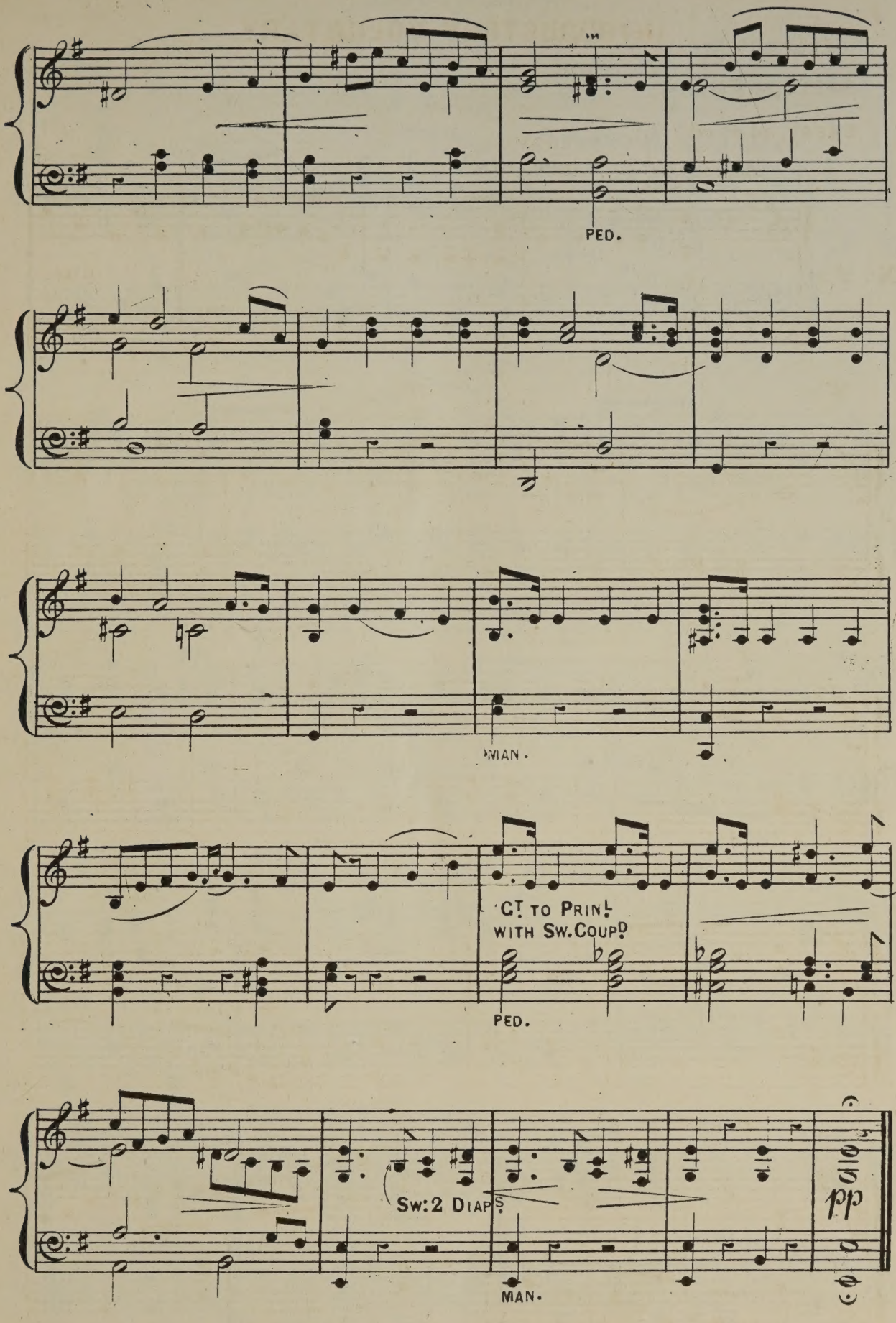
INTRODUCTORY VOLUNTARY.

SWELL, TO PRINC.

GREAT, TO PRINC.

MAESTOSO E MODERATO



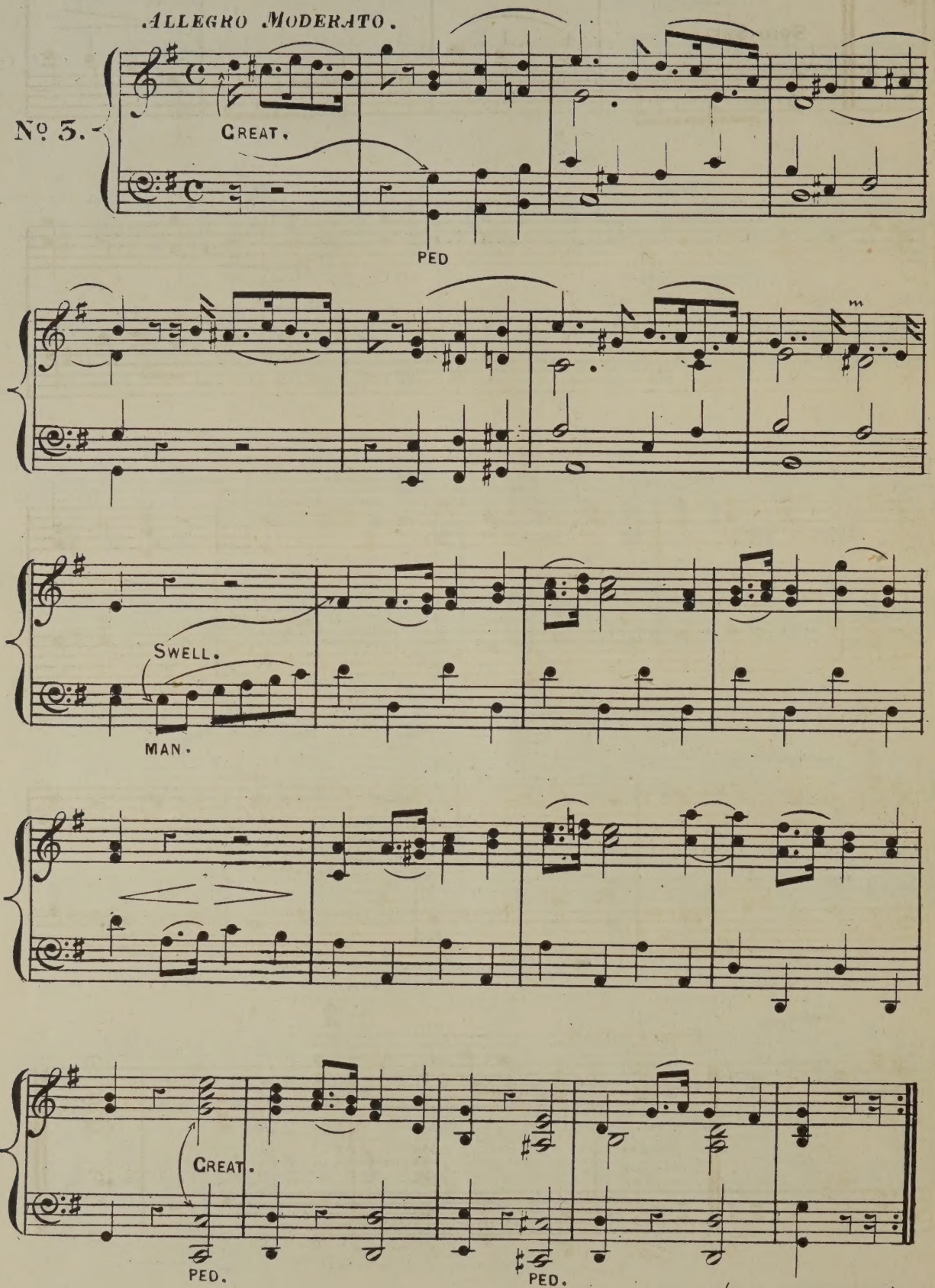

PED.
MAN.
Ct. to Prin.
with Sw. Coup.
PED.
Sw: 2 Diap.s
MAN.
pp

OFFERTOIRE.

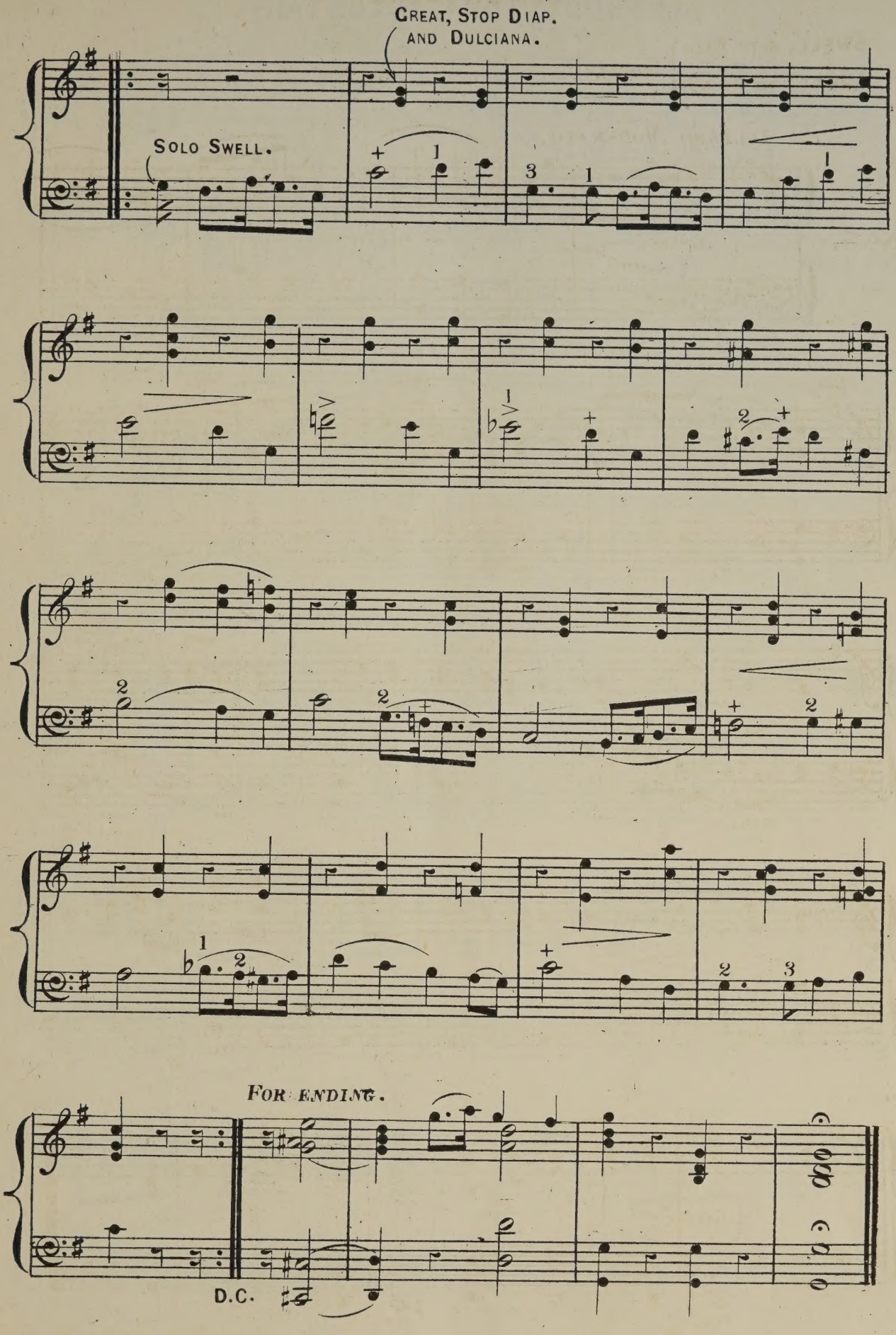
SWELL, WITH REED } COUPLED.
GREAT, TO PRINC. }

ALLEGRO MODERATO.

No. 3.



(E A. 18,898)

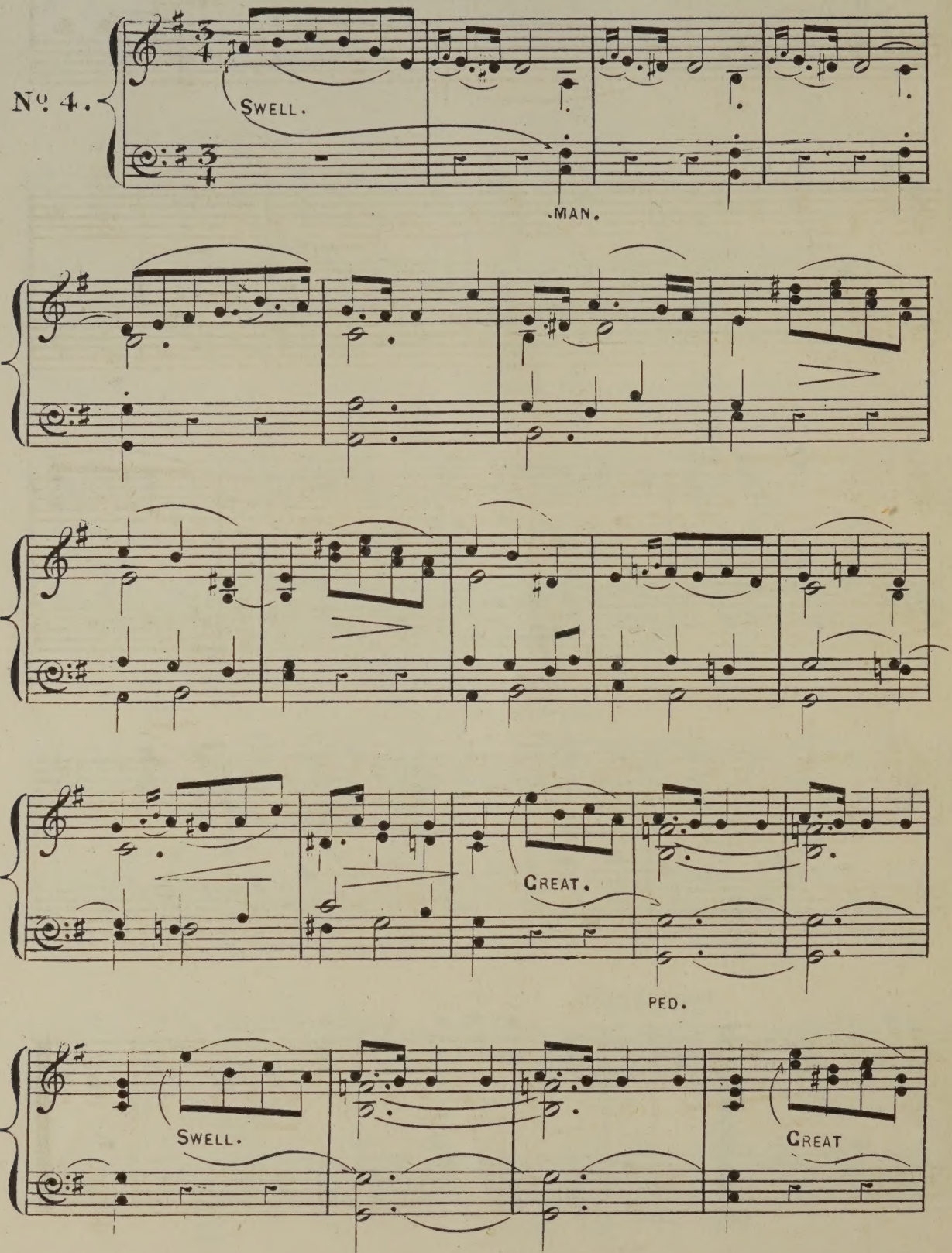

GREAT, STOP DIAP.
AND DULCIANA.
SOLO SWELL.
FOR ENDING.
D.C.

INTRODUCTORY VOLUNTARY.

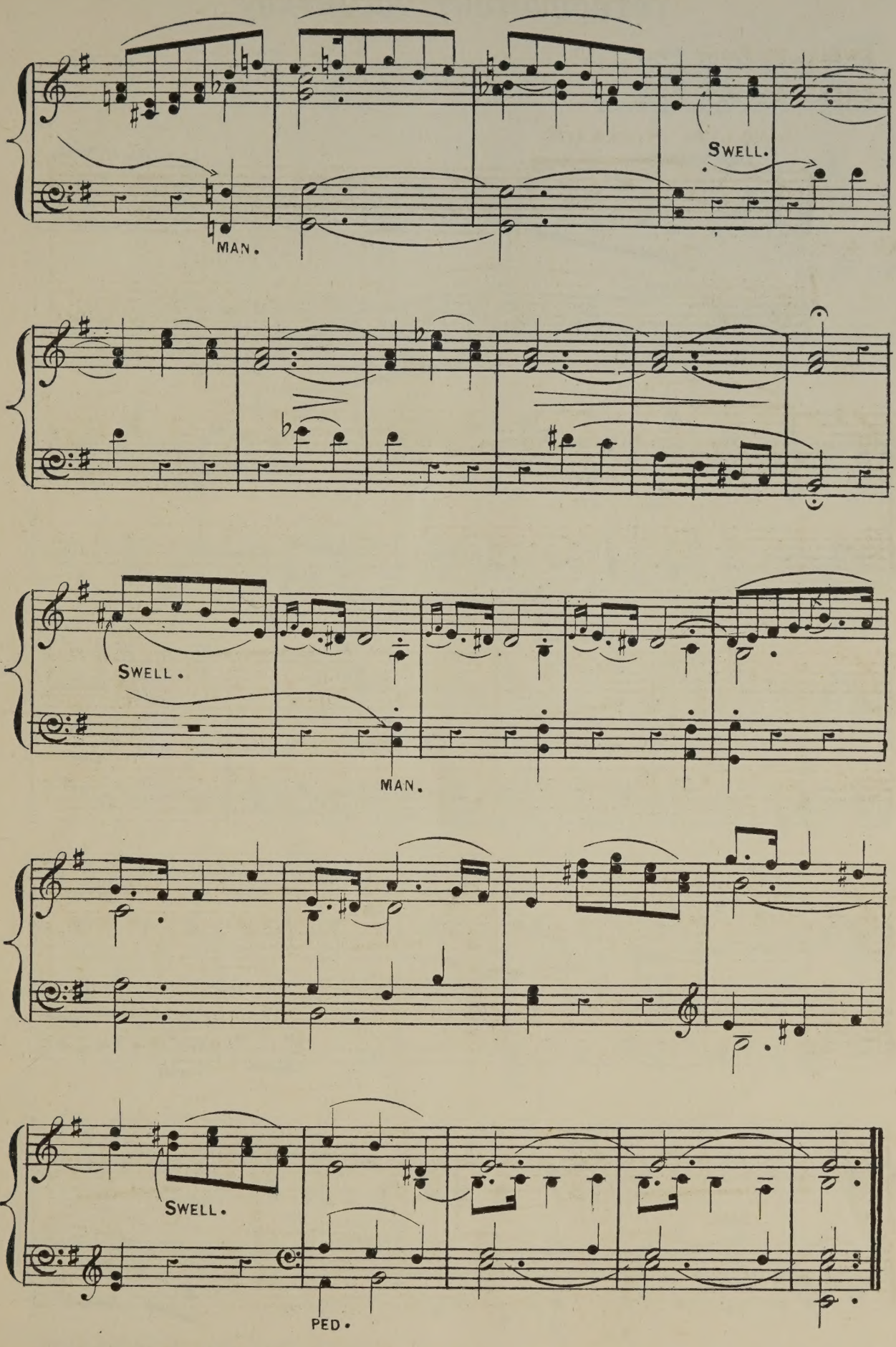
SWELL, TO PRINC.

GREAT, 2 DIAPS

ANDANTE MODERATO.



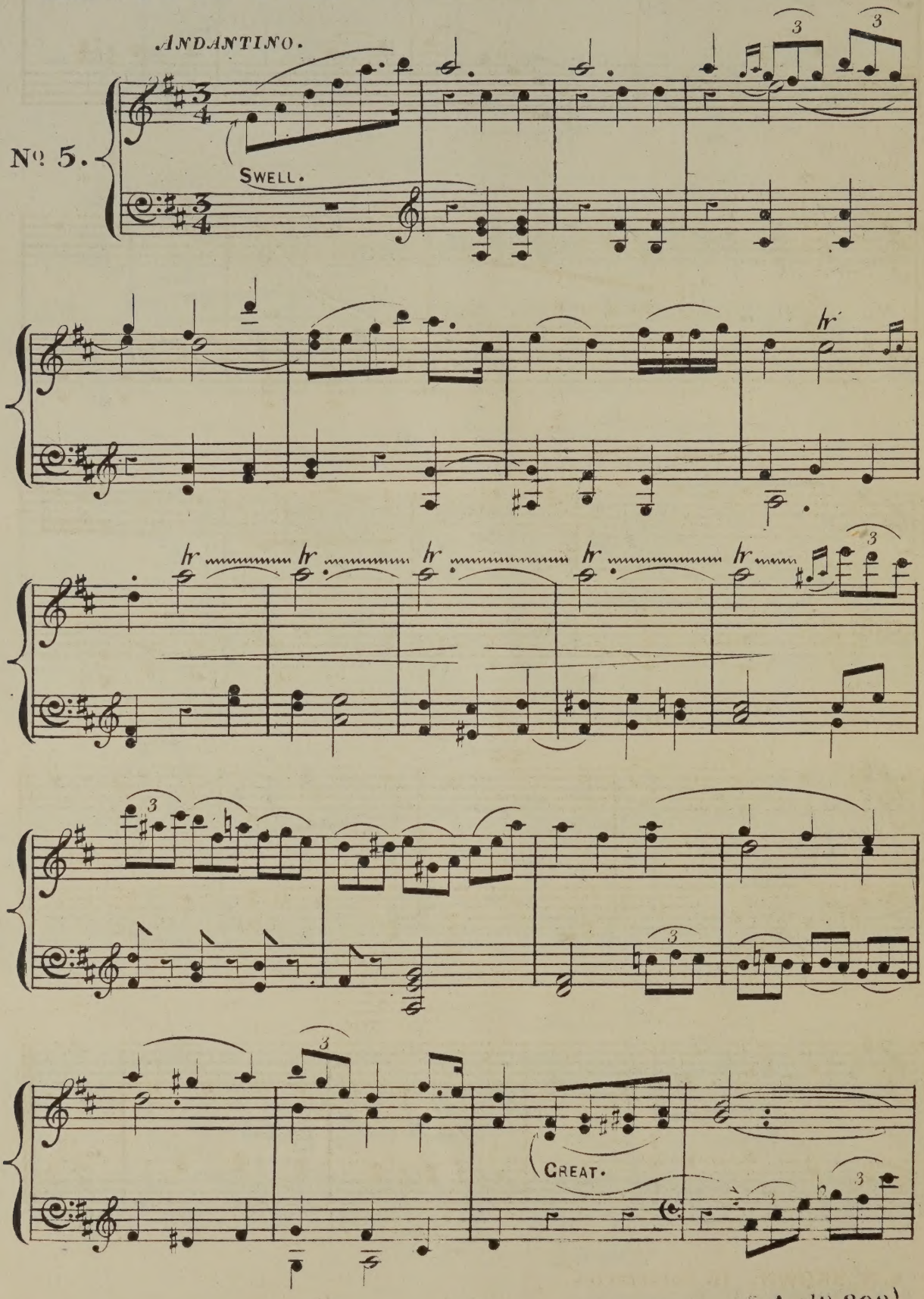
(E A. 18,898)

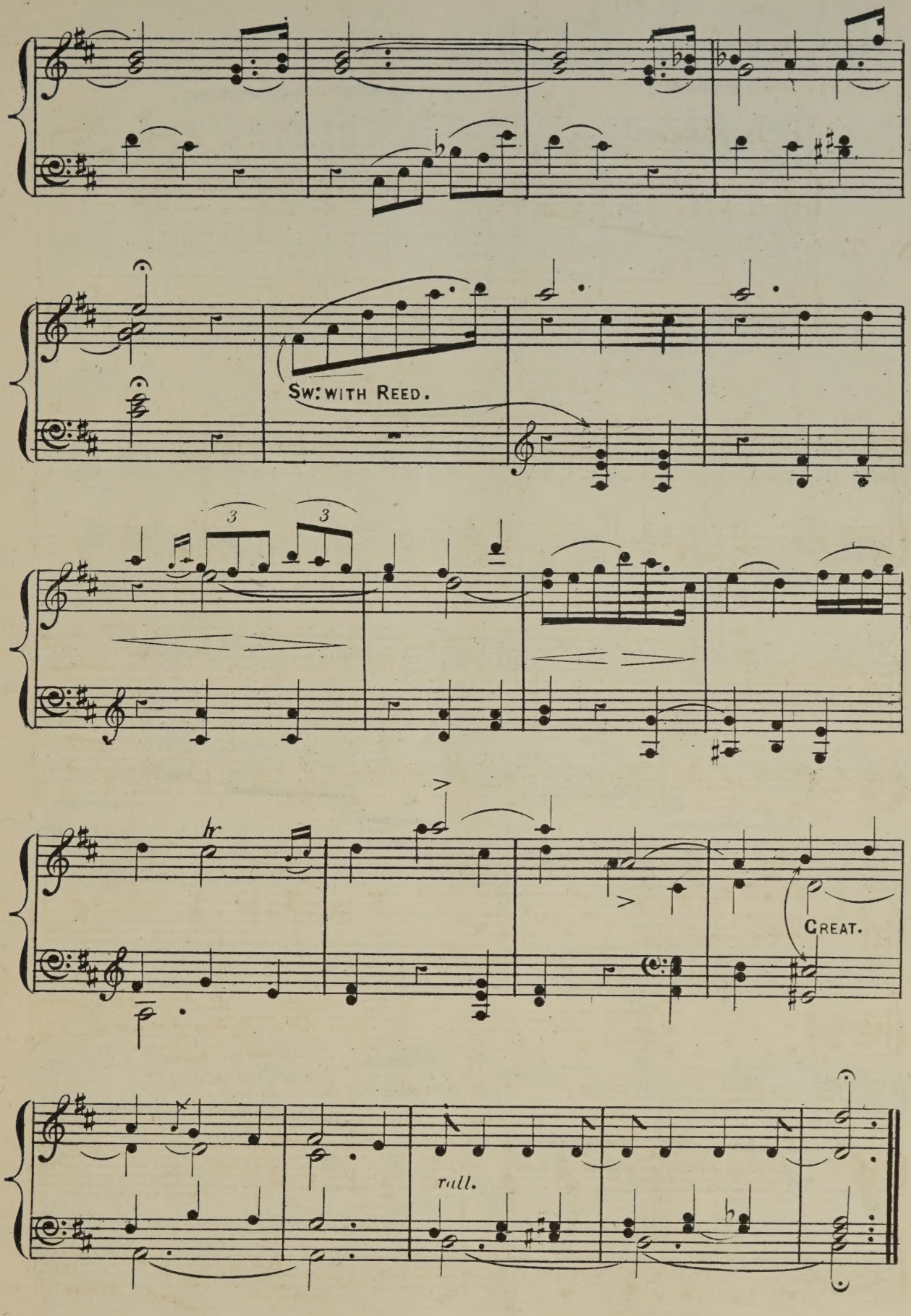

MAN.
SWELL.
SWELL.
MAN.
SWELL.
PED.

INTRODUCTORY VOLUNTARY.

SWELL, TO PRINC.

GREAT, STOP DIAPS & FLUTE.



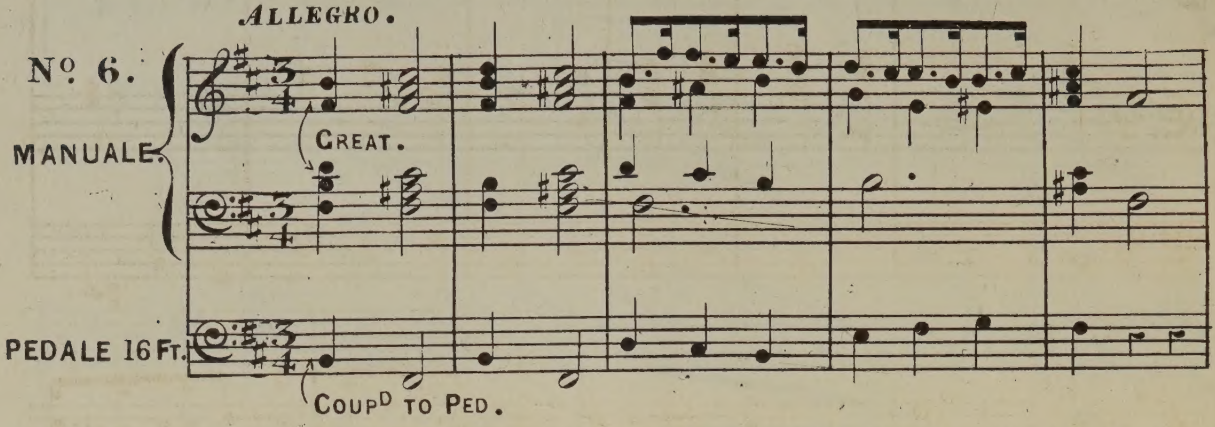

Sw: with Reed.
3
3
tr
Great.
rall.

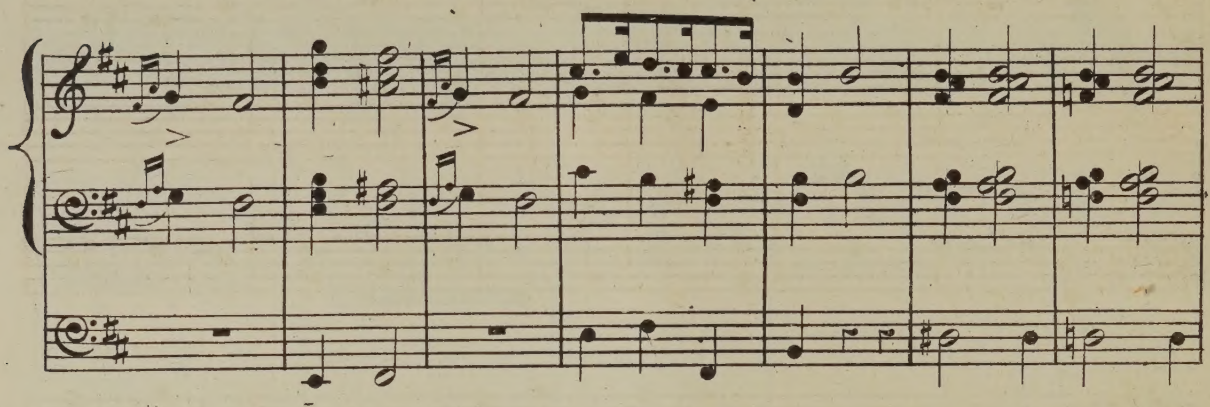
CONCLUDING VOLUNTARY.

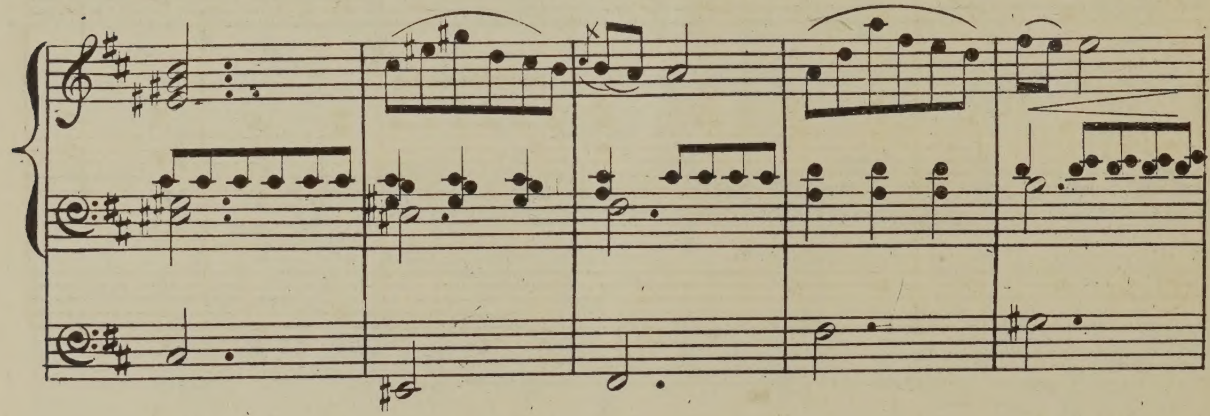
SWELL, TO PRINL WITH REED
GREAT, TO PRINL
} COUPLED.

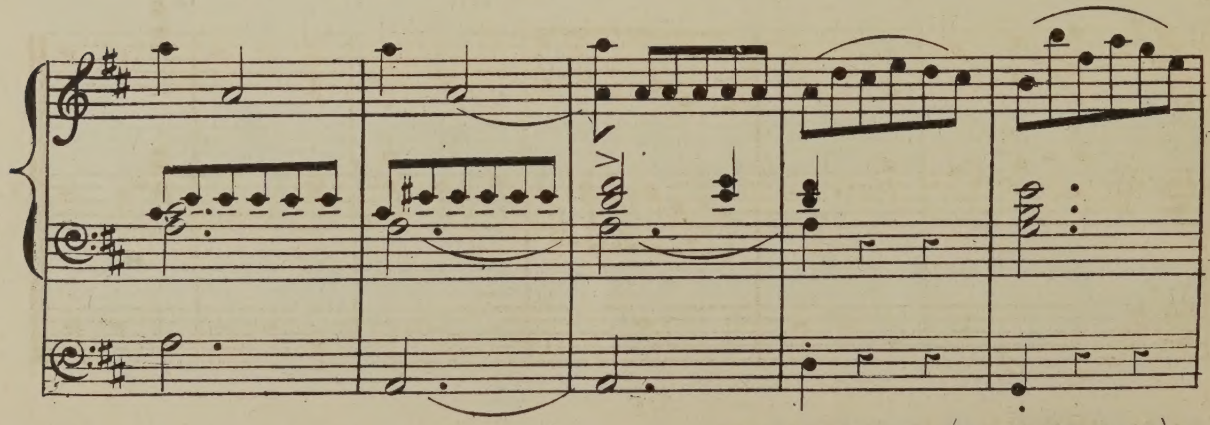
ALLEGRO.

No. 6.

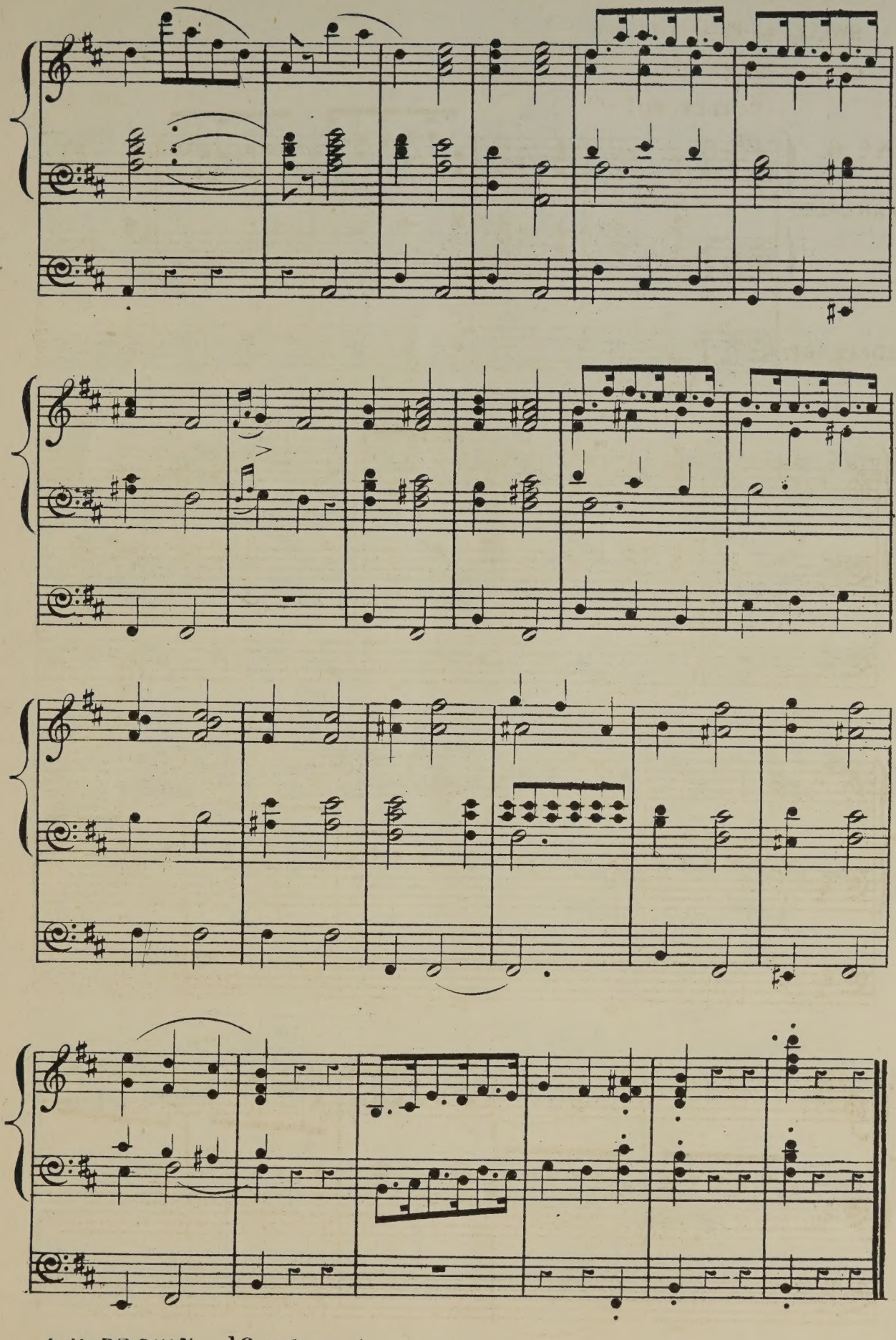








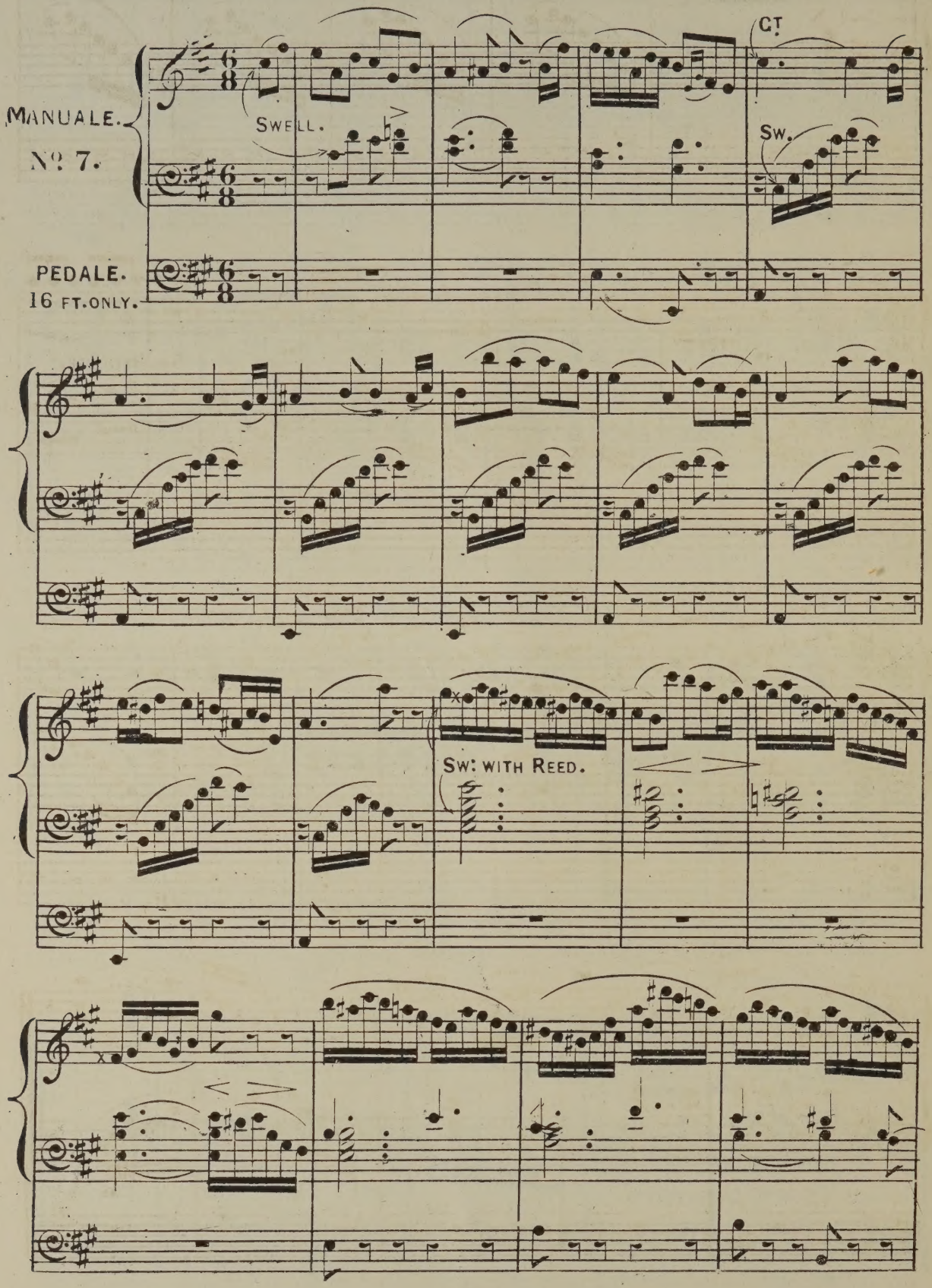
(E A. 18,898)

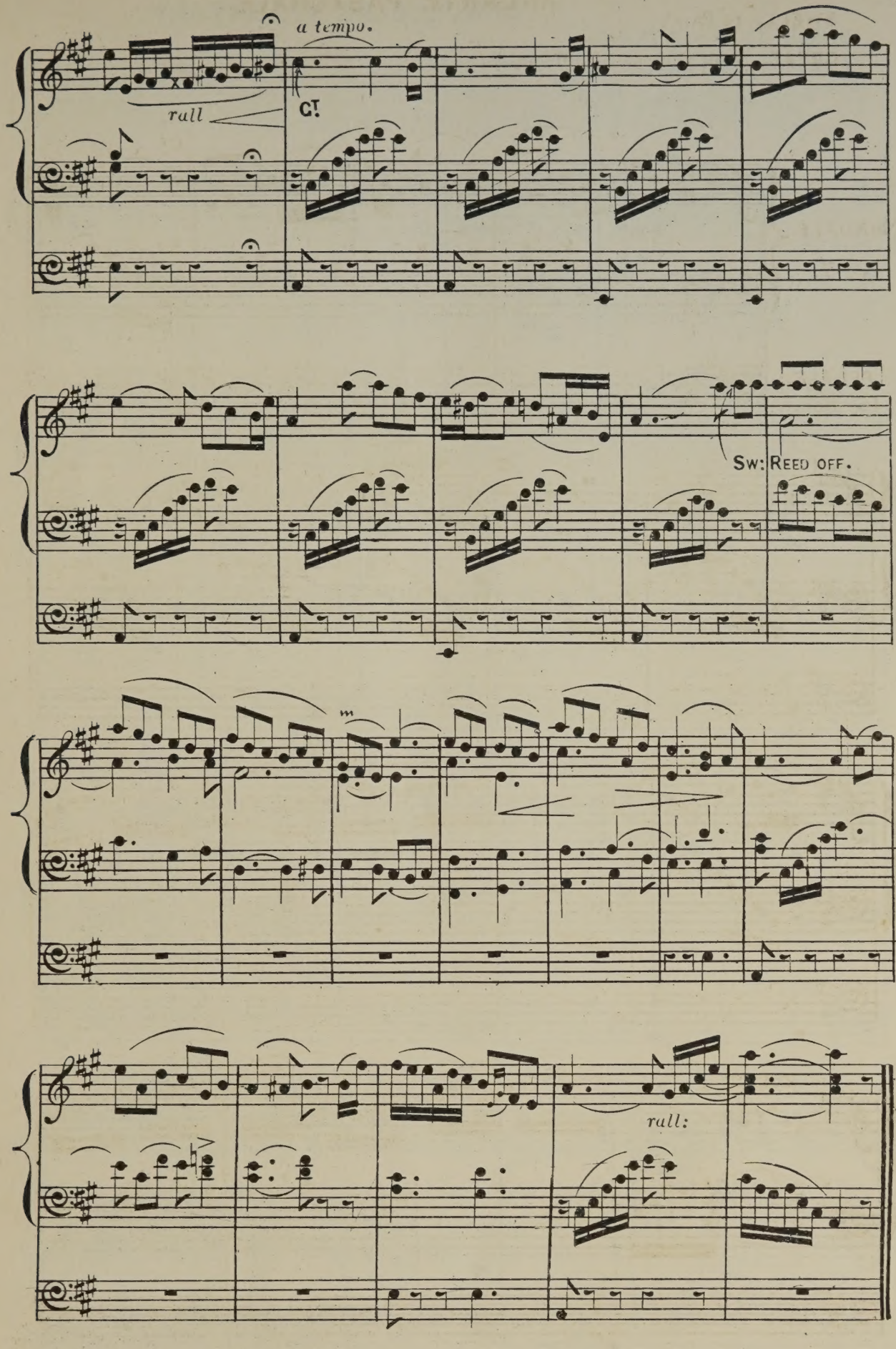


ANDANTE PASTORALE.

SWELL, TO PRINC.

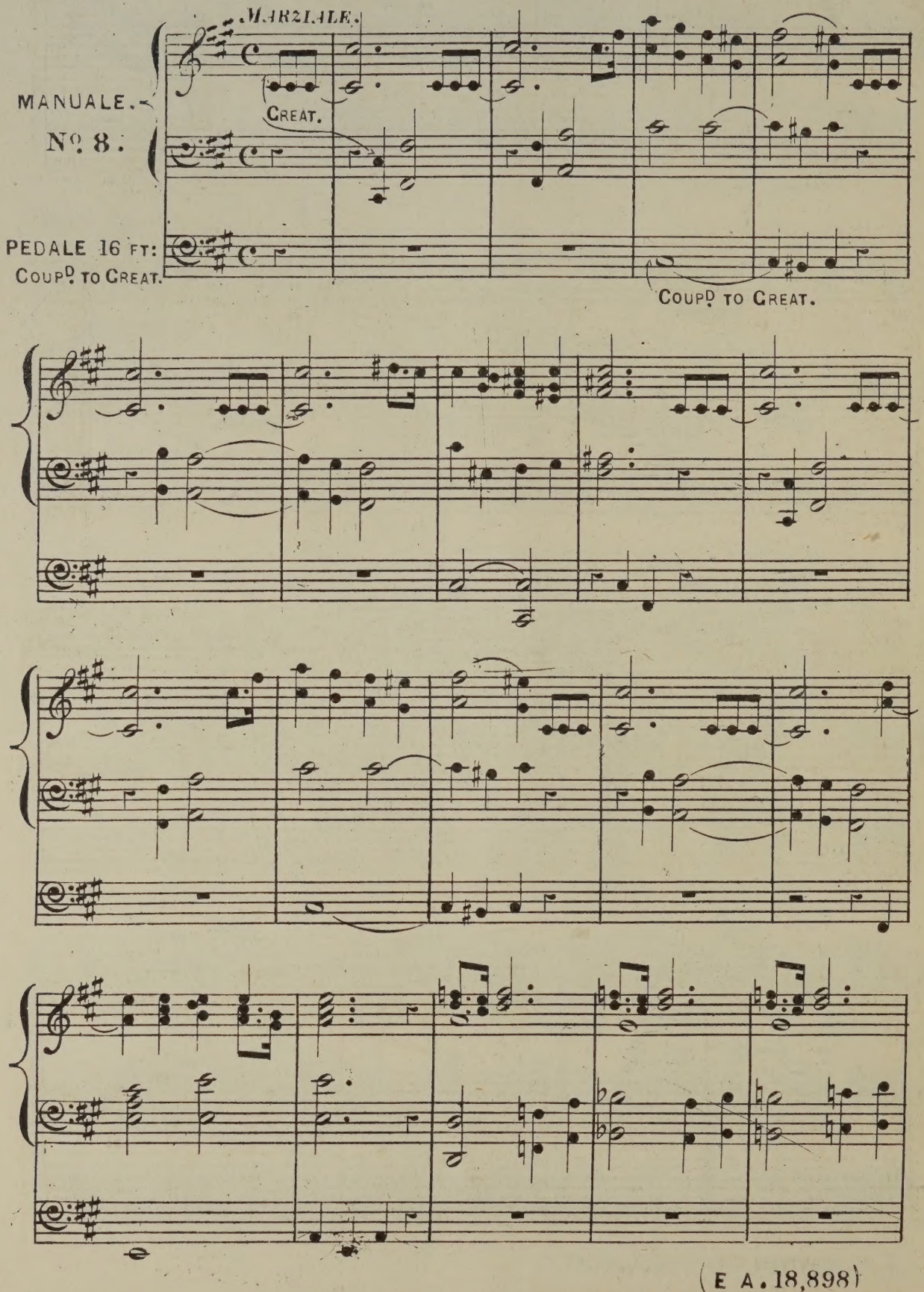
GREAT, STOP DIAP AND DULC.

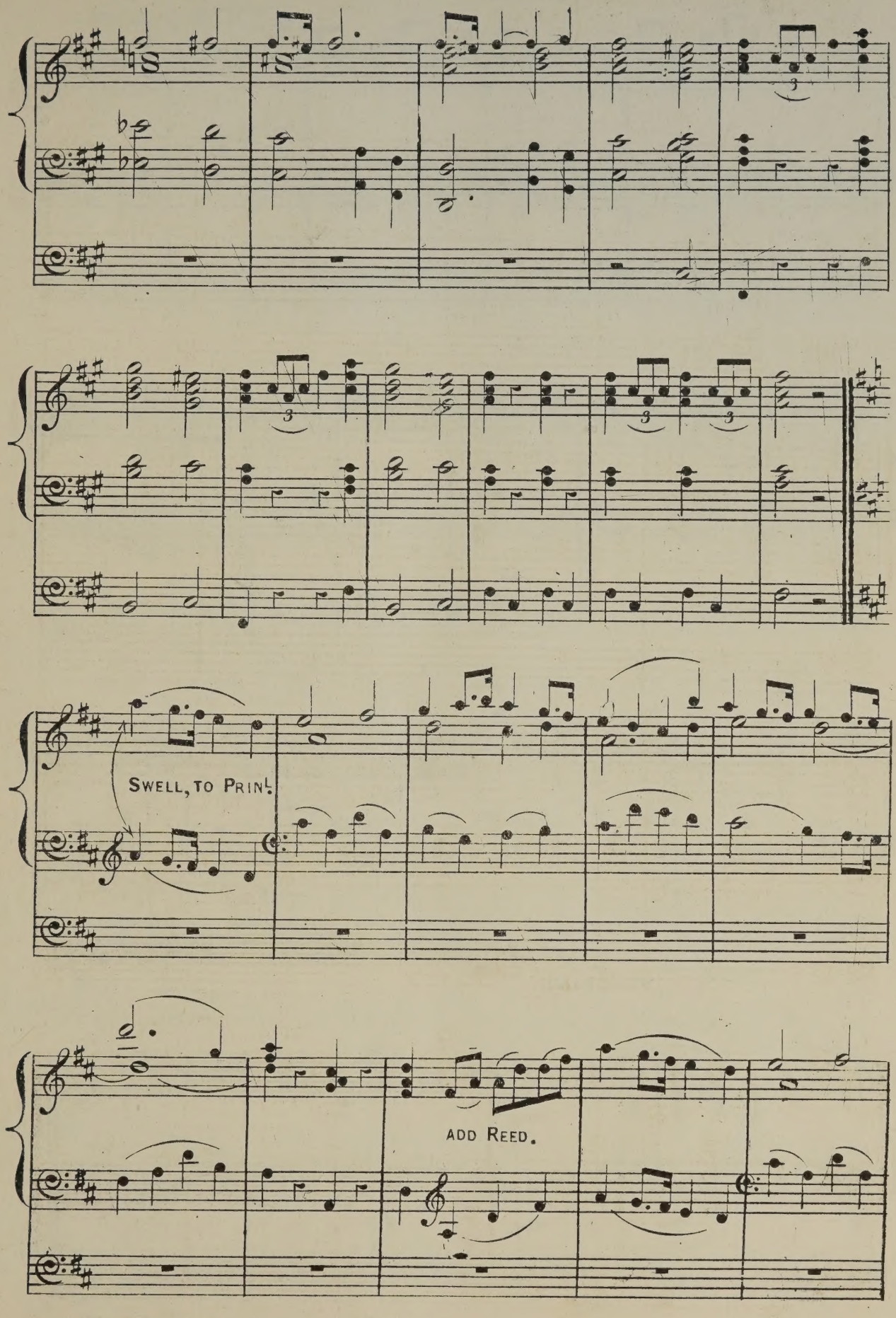


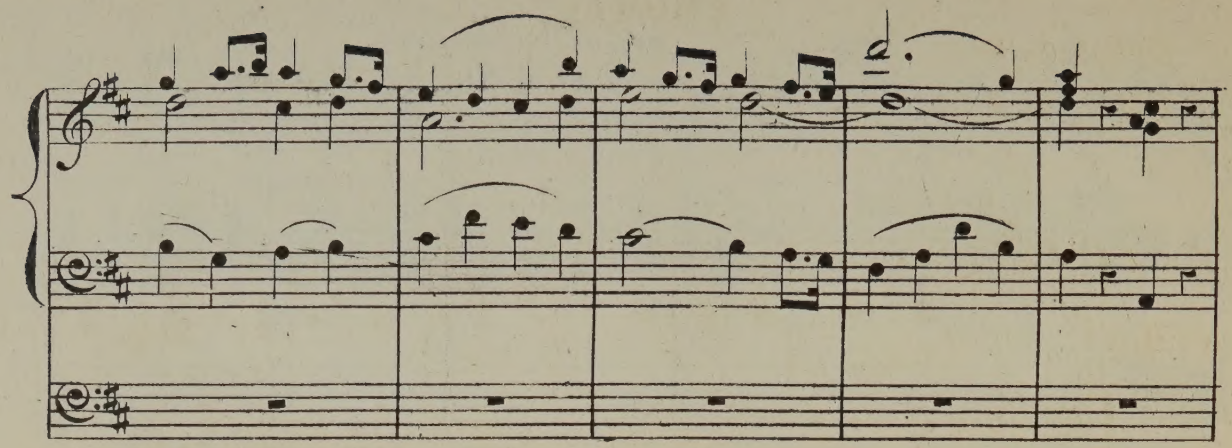

a tempo.
rall
C!
Sw: Reed off.
rall:

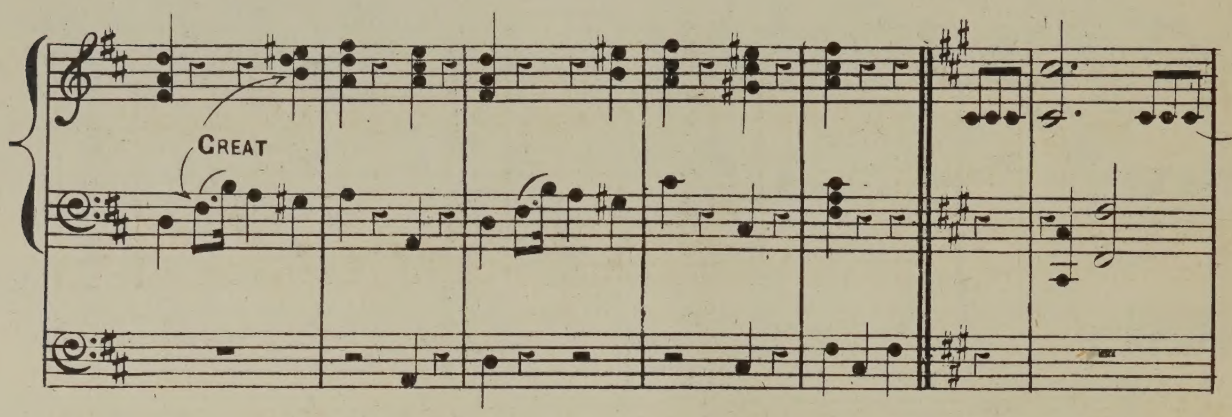
CONCLUDING VOLUNTARY.

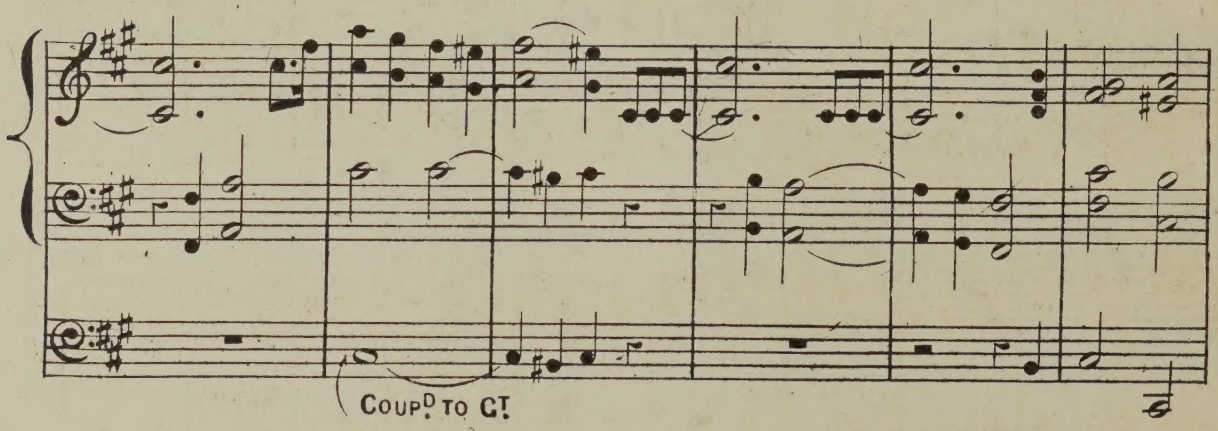
SWELL, TO PRIN^L WITH REED. } COUPLED.
GREAT, TO FIFTEENTH. }

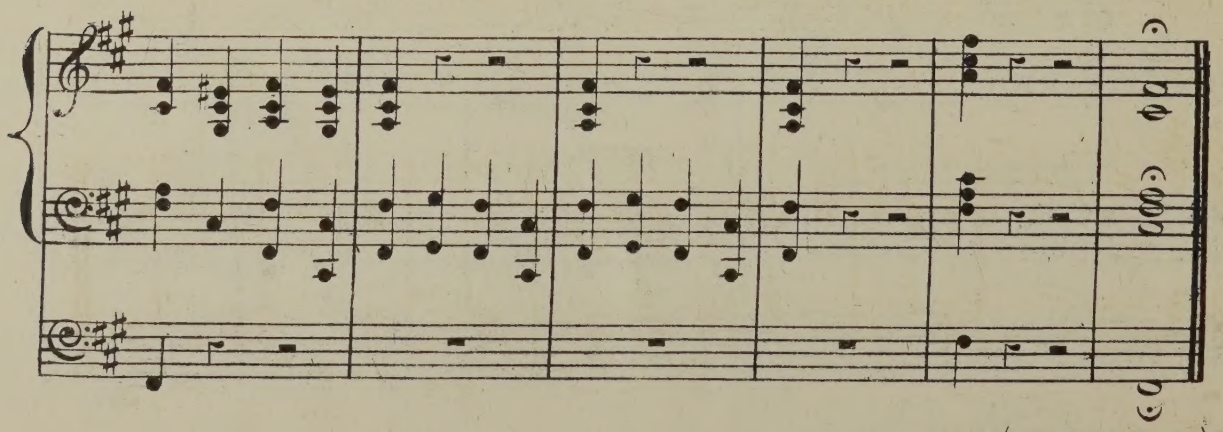



SWELL, TO PRINL.
ADD REED.




GREAT


COUP.D TO CT.

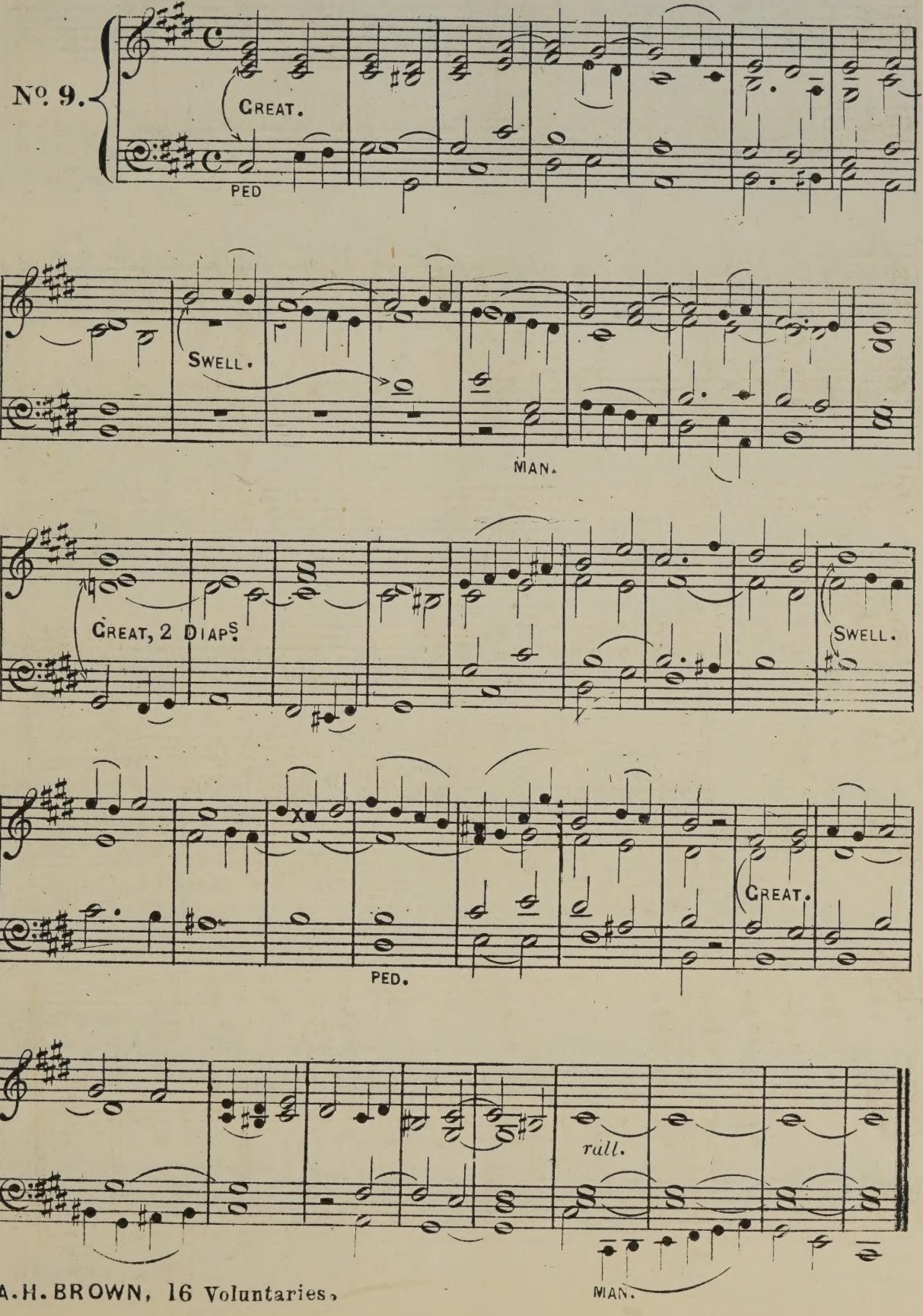


CHORAL.

SWELL, to PRINL

GREAT, to PRINL

RELIGIOSO.

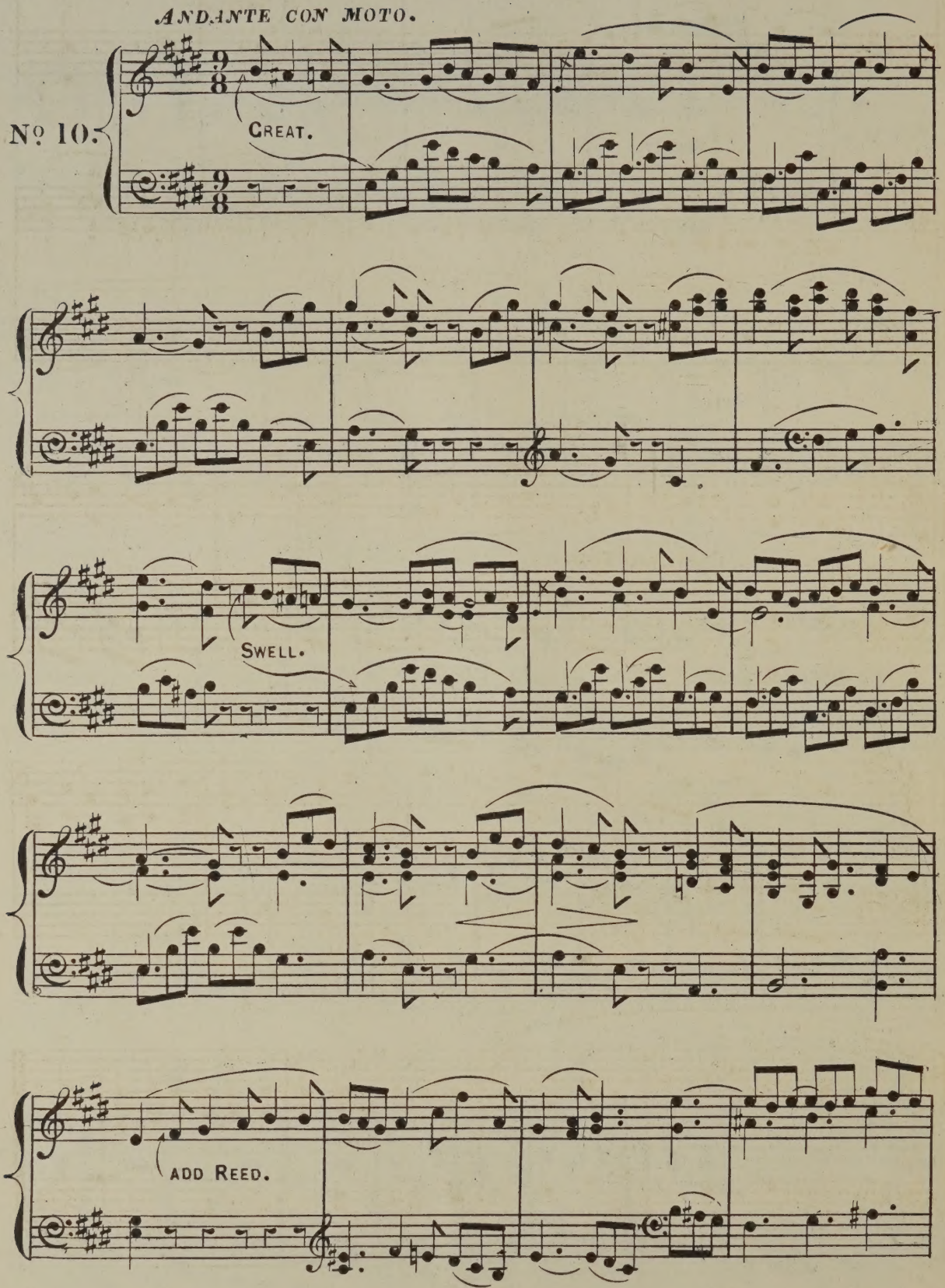


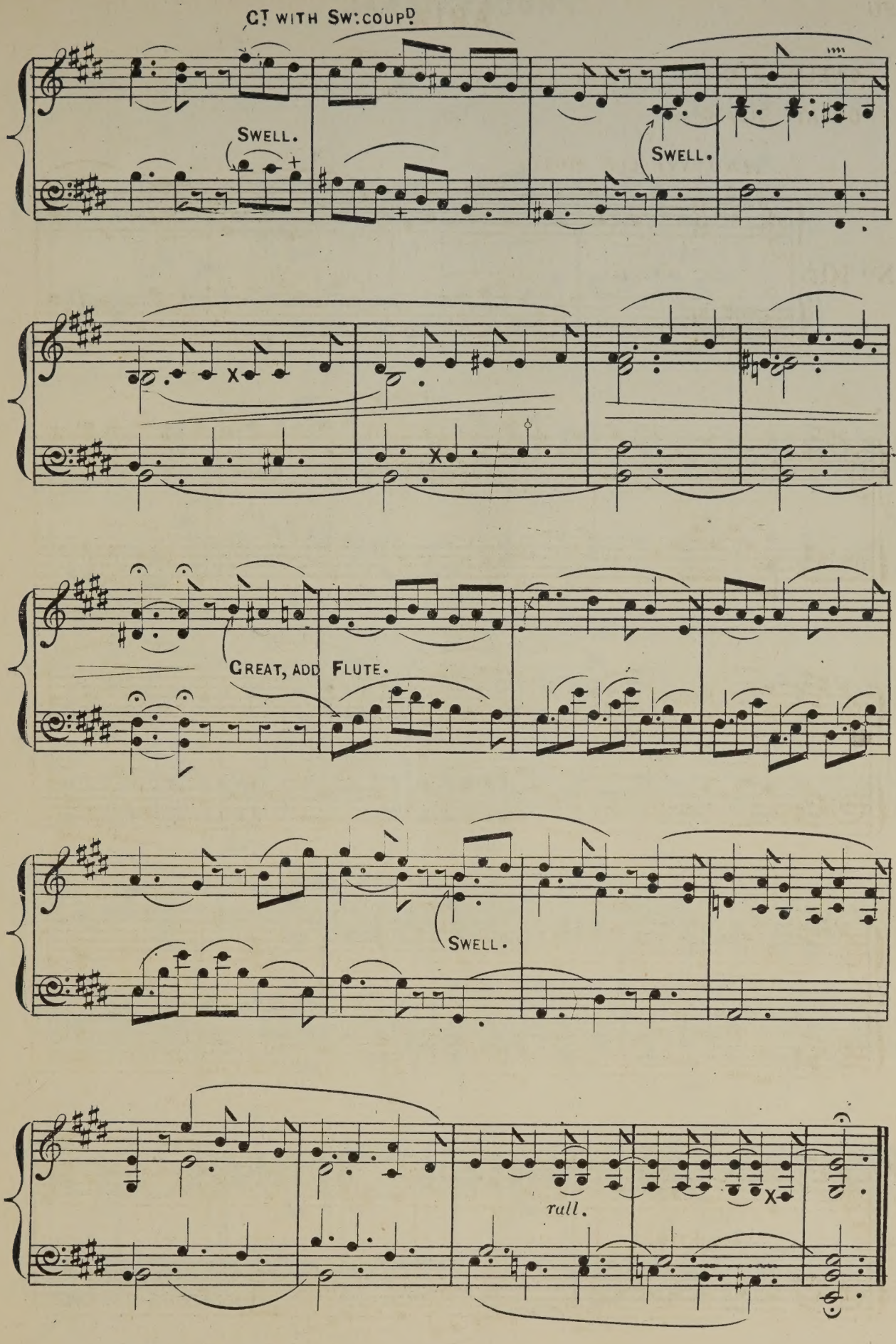
ARIA.

SWELL, 2 DIAPS

GREAT, STOP DIAP.

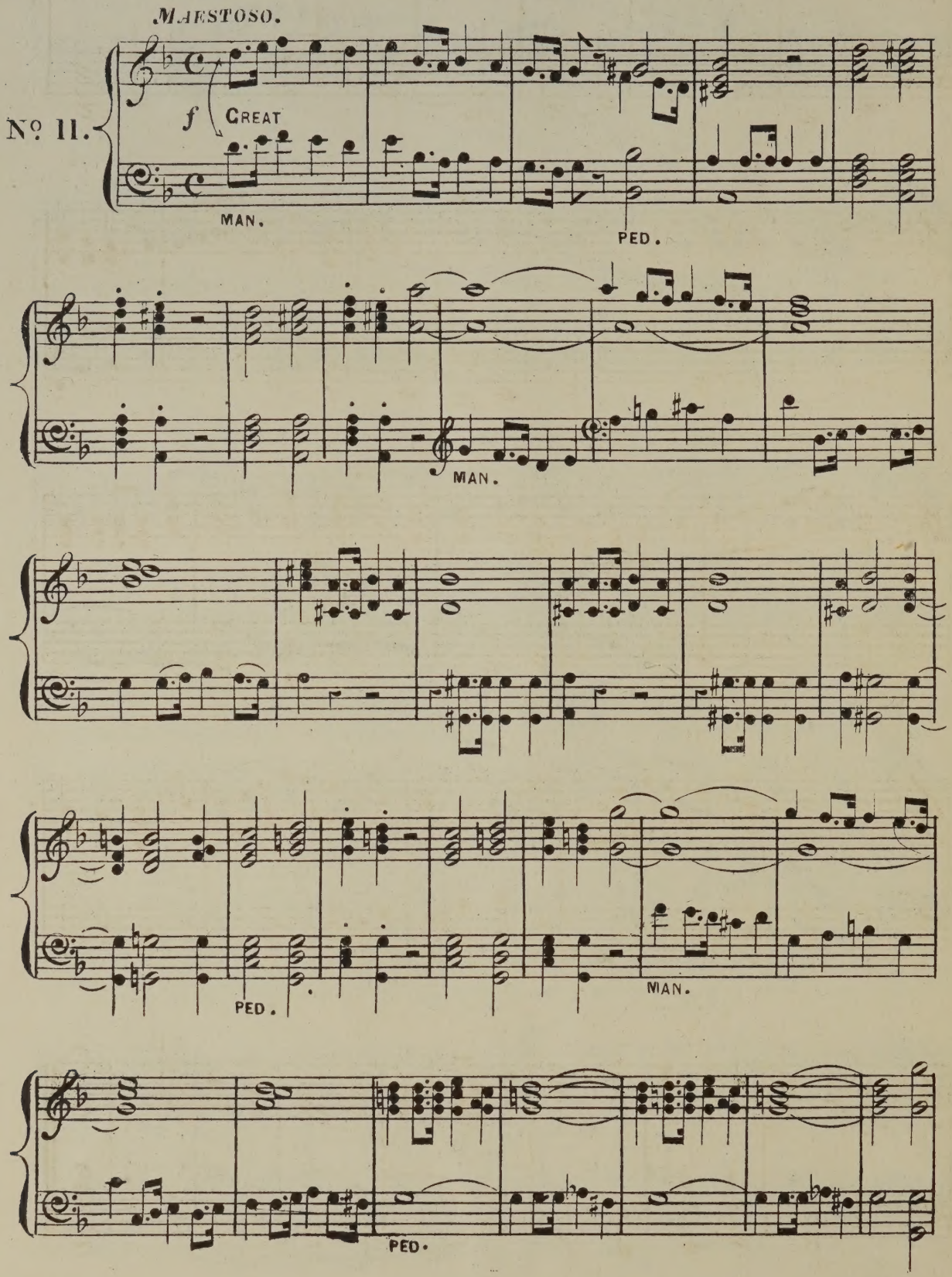
ANDANTE CON MOTO.

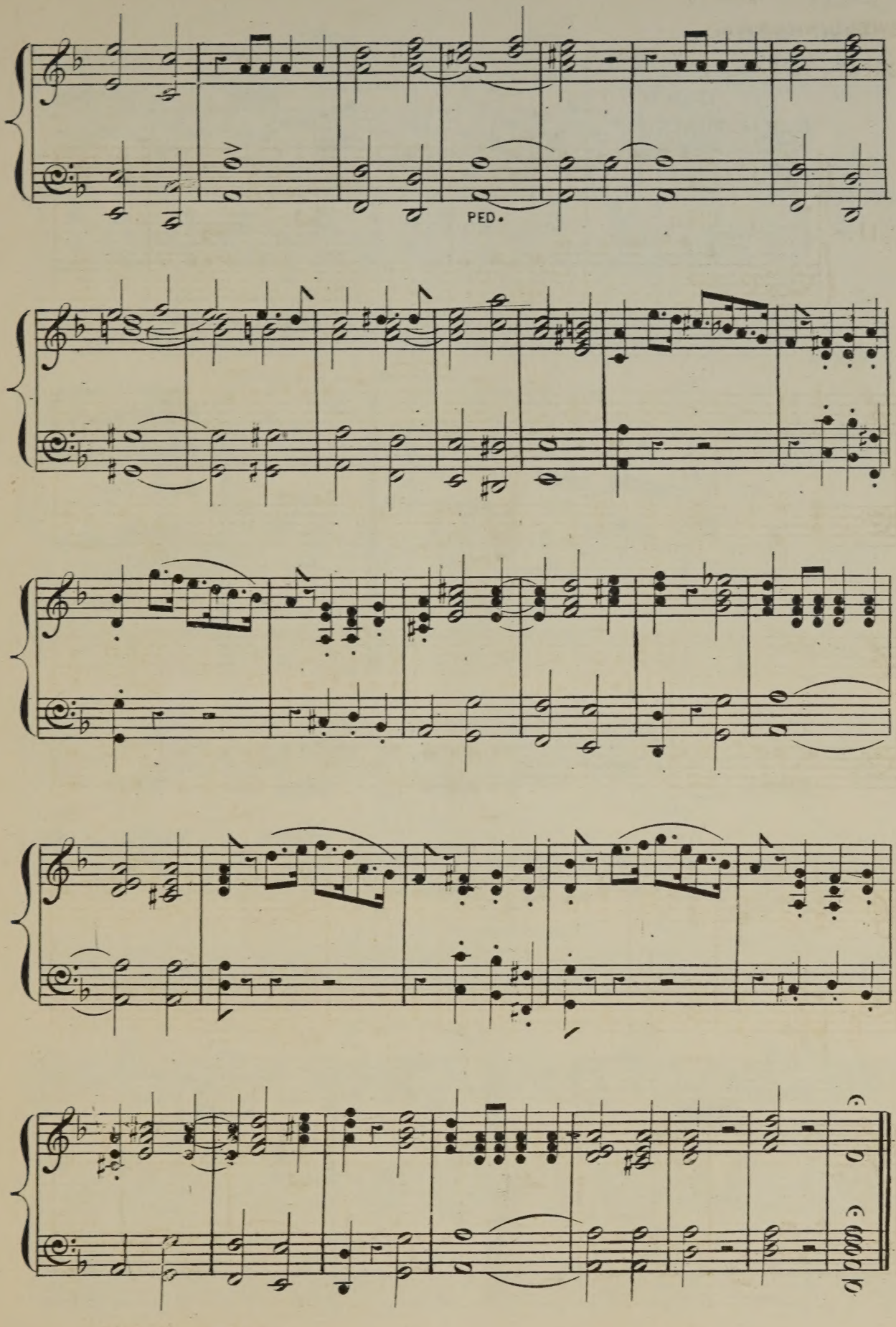



Ct WITH Sw: coupD
SWELL.
SWELL.
GREAT, ADD FLUTE.
SWELL.
rall.

PROCESSIONAL.

SWELL, WITH REED. } COUPLED.
GREAT, TO PRIN.L }



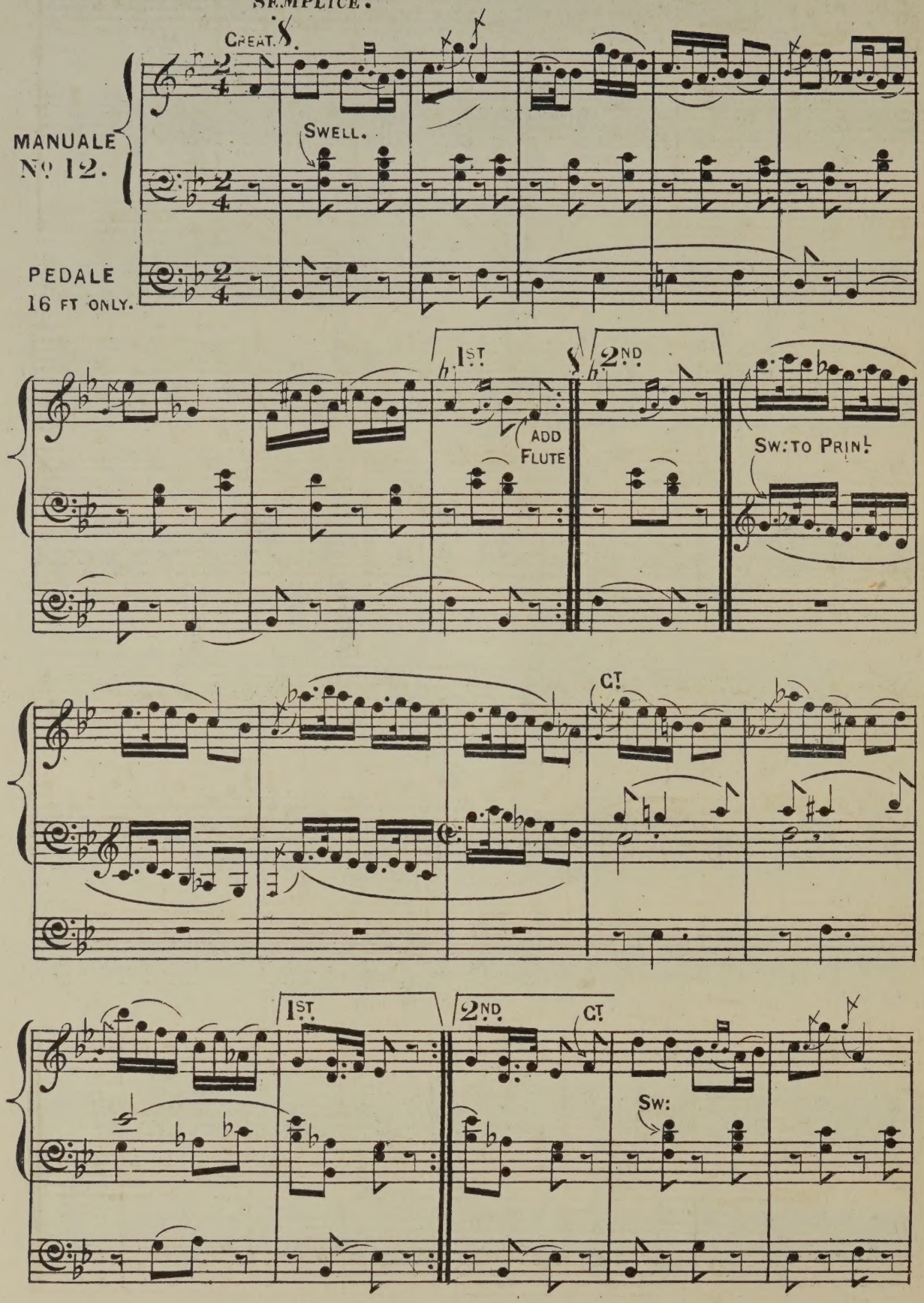

PED.

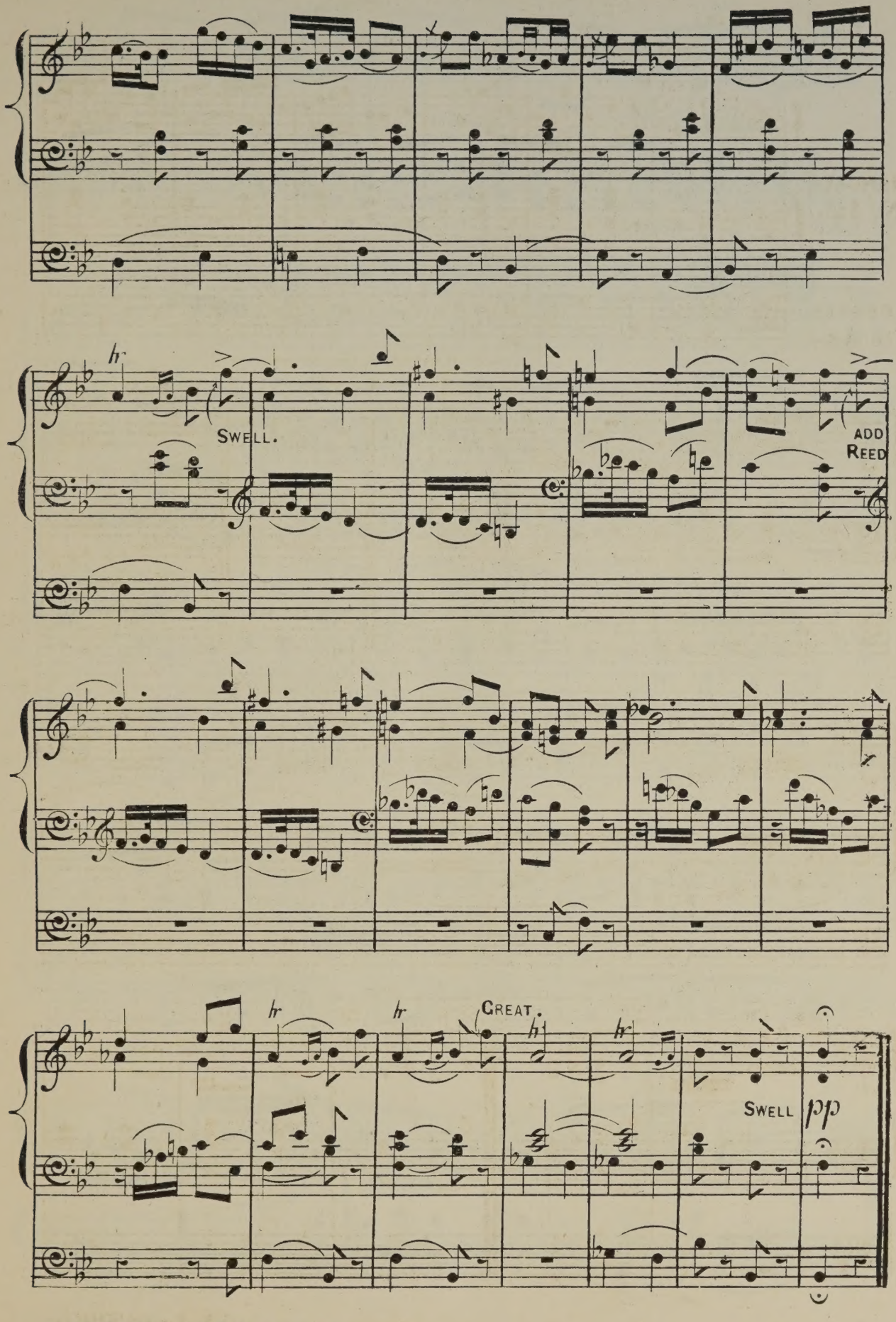
ARIETTA.

SWELL, 2 DIAPS

GREAT, DULCIANA.

SEMPLICE.




hr
SWELL.
ADD REED
hr
hr
GREAT.
hr
hr
SWELL
pp

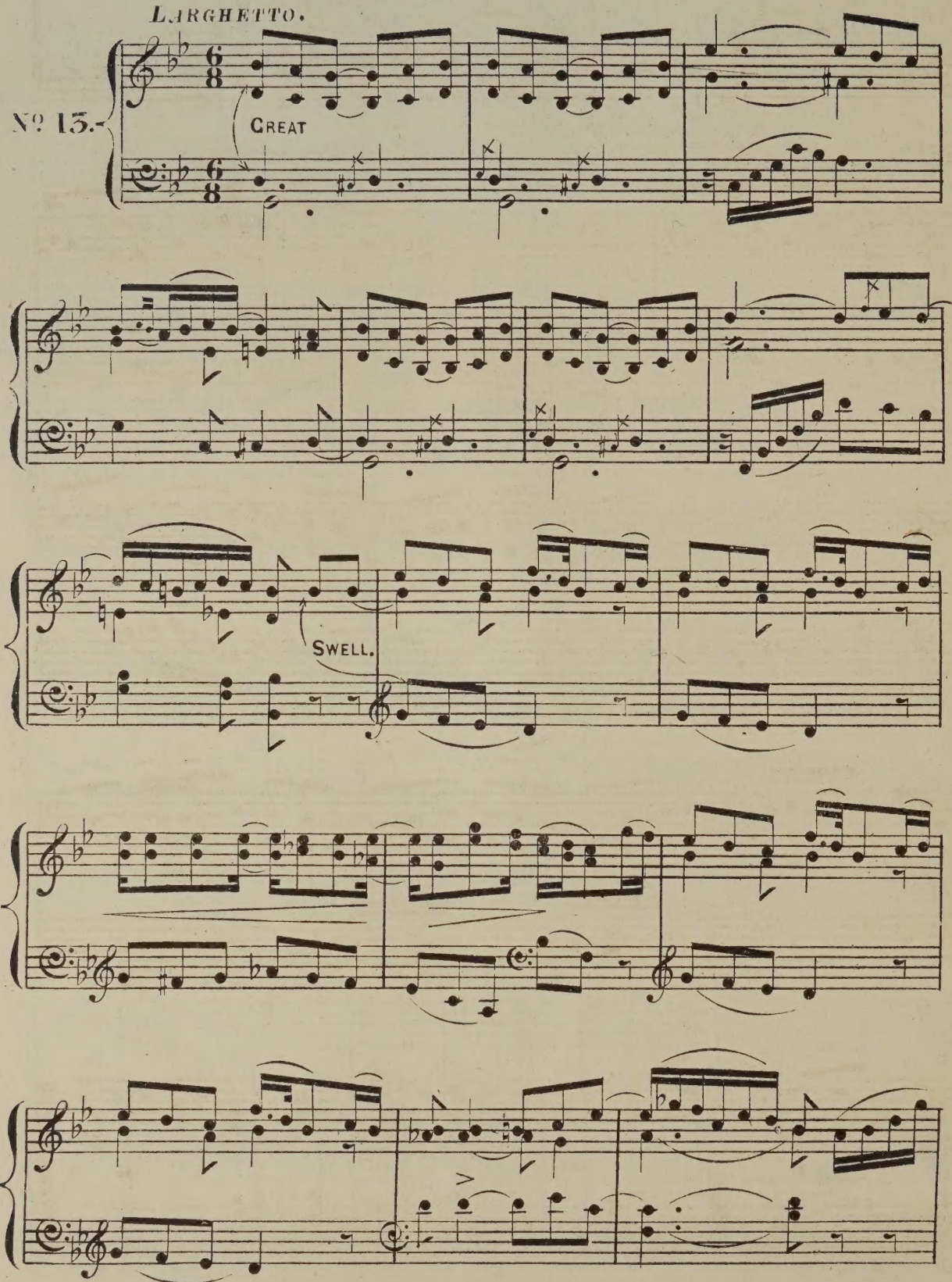
INTRODUCTORY VOLUNTARY.

SWELL, TO PRINL

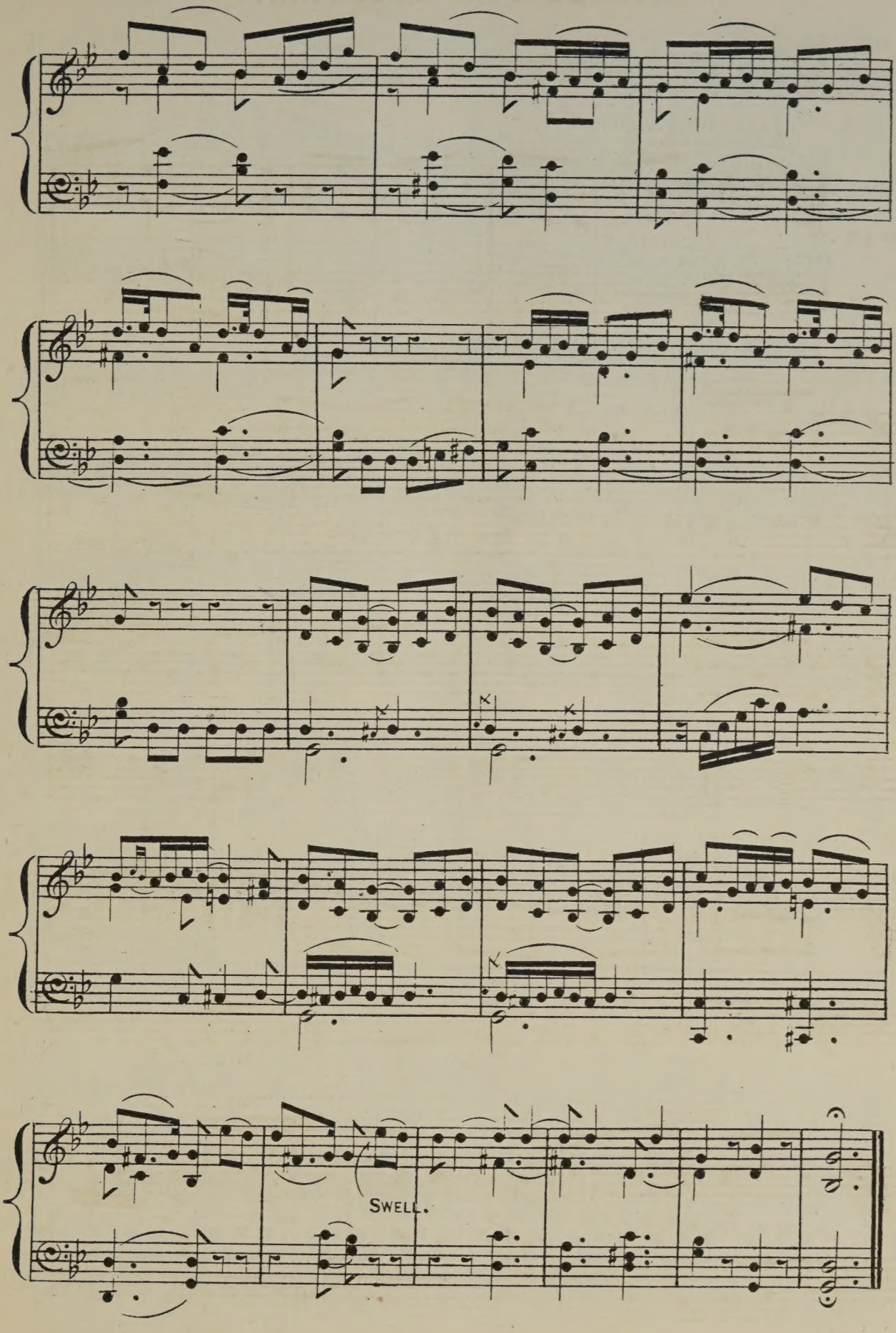
GREAT, 2 DIAPS

LARGHETTO.

No 13.



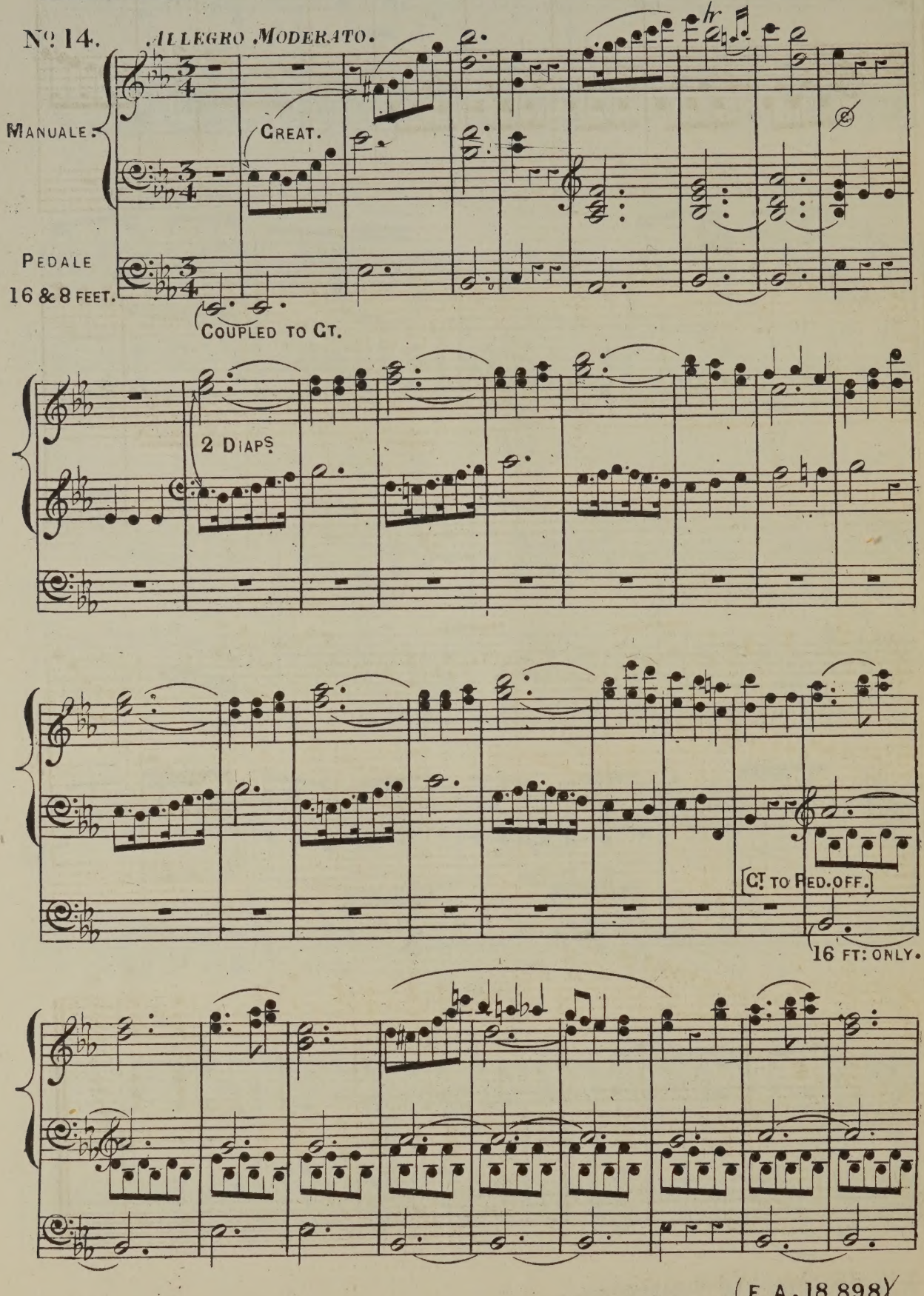
(E A. 18,898)


SWELL.

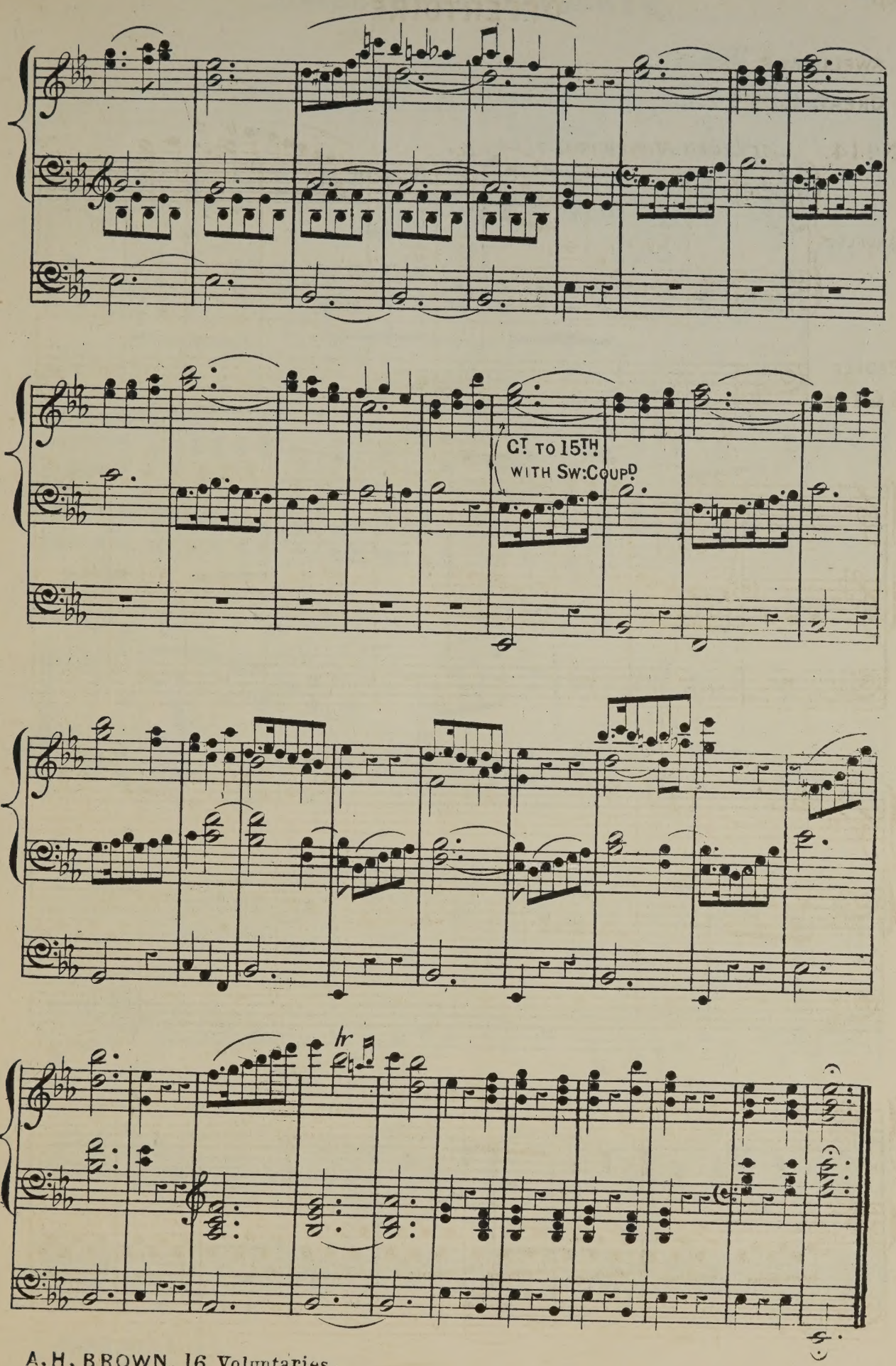
OFFERTOIRE.

SWELL, to PRINL

GREAT, to 15TH



(E A. 18,898)


Ct. to 15th
with Sw:Coup.
tr

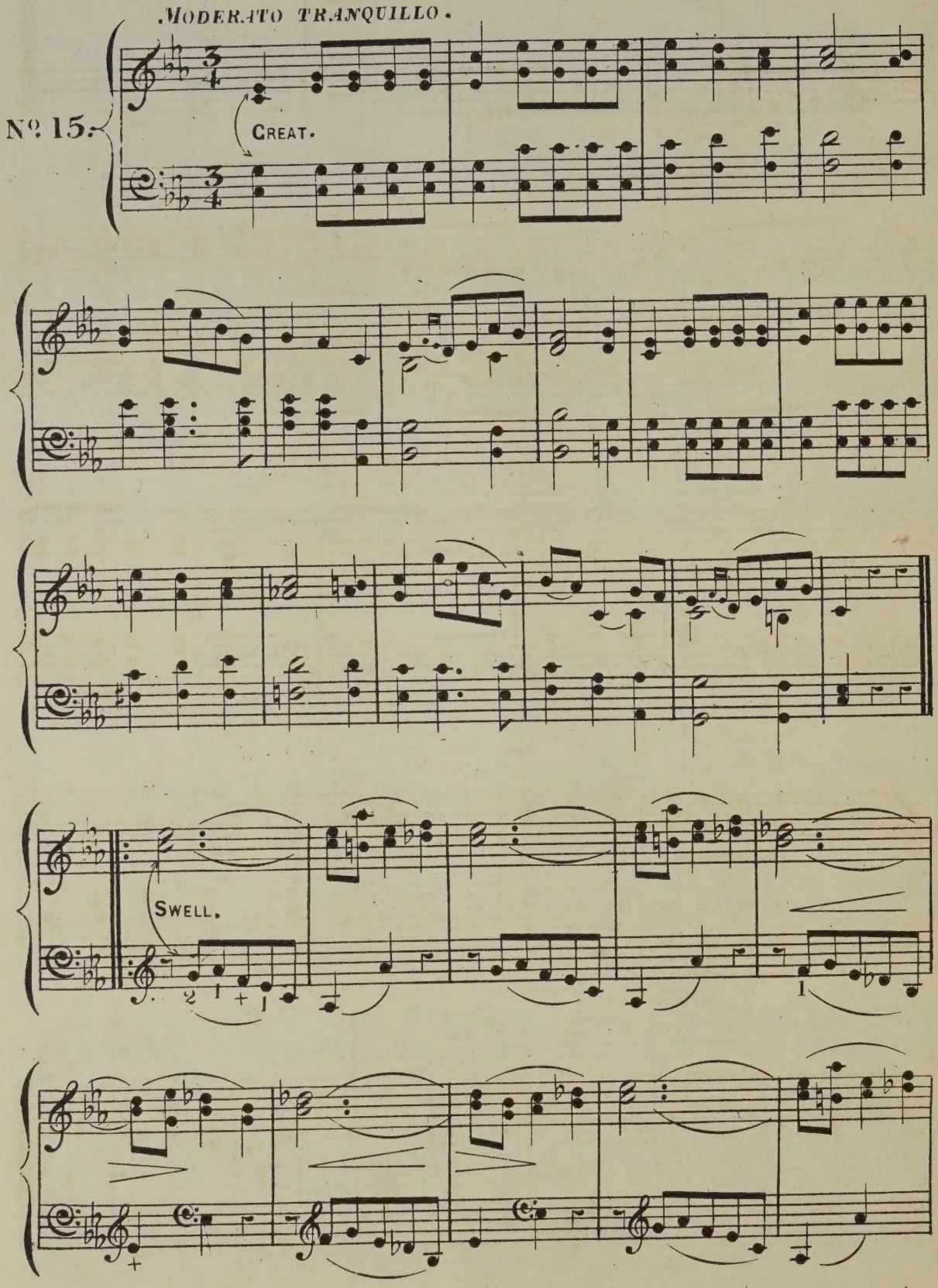
MENUETTO ESPRESSIVO.

SWELL, TO PRINC.

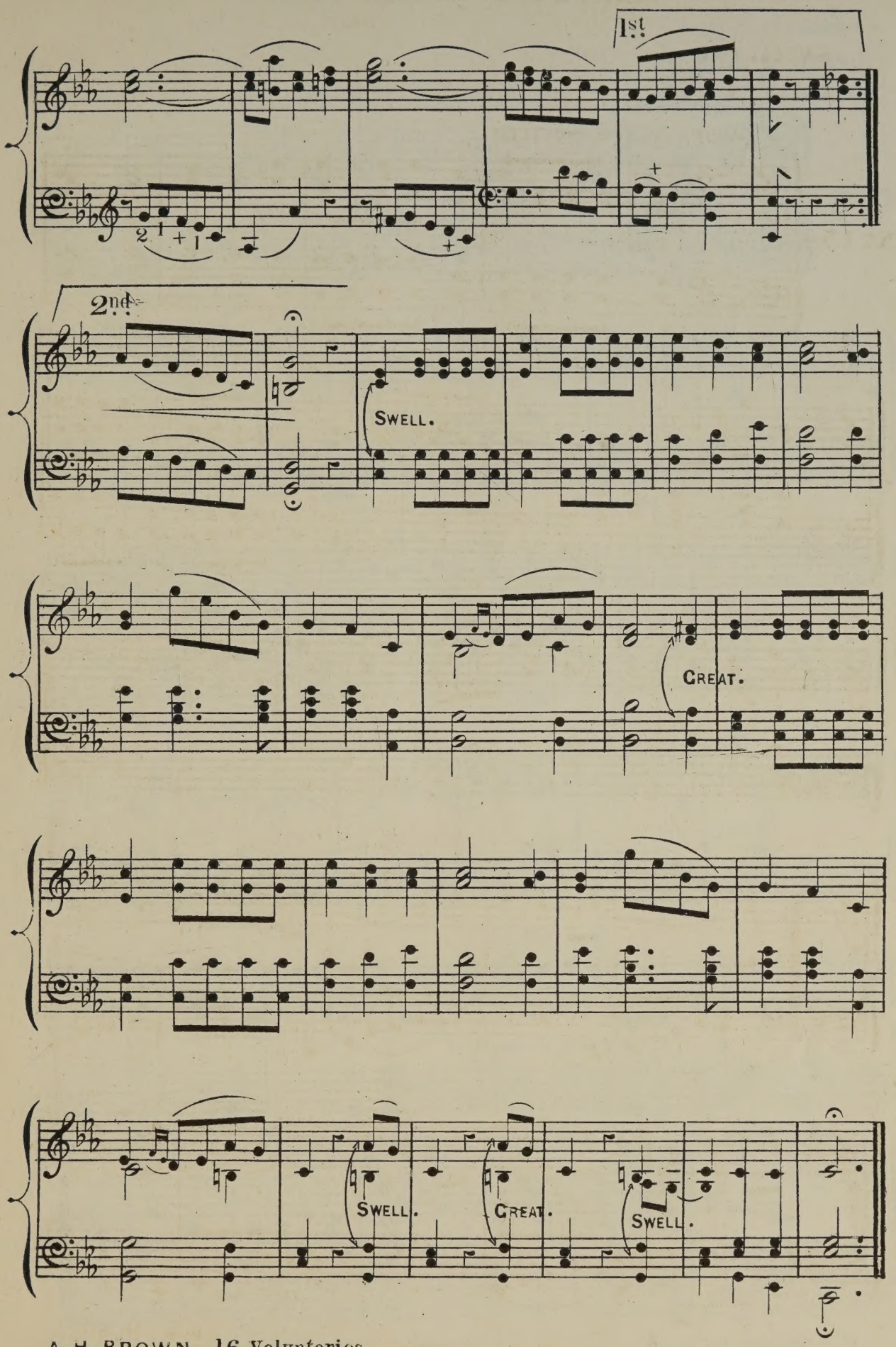
GREAT, 2 DIAPS.

MODERATO TRANQUILLO.

No. 15.



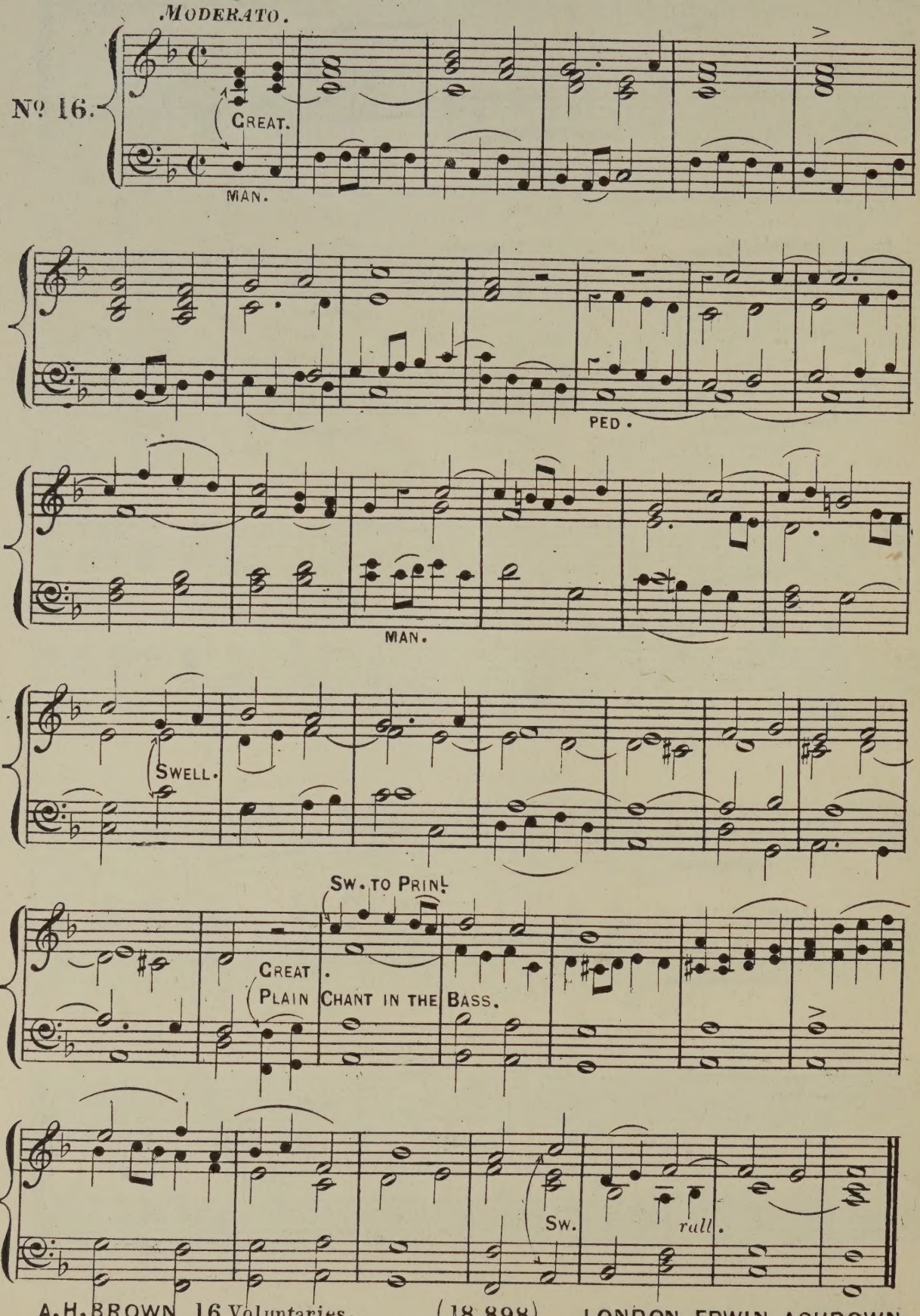
(E A. 18,898)


1st.
2nd.
SWELL.
GREAT.
SWELL.
GREAT.
SWELL.

ANTIPHON. (FIRST TONE.)

SWELL, TO PRINL

GREAT, 2 DIAPS



Six Hymn Tune Voluntaries

(2 staves)

for Harmonium or Small Organ

composed by

Charles Joseph Frost.

Mus. Doc. Cantab. Fell Royal Coll. Org.

Book 1 Price 1/6 net.

No. 1. Peace, perfect peace (Coldbeck)
No. 2. The day thou gavest (Scholefield)
No. 3. Nearer my God to Thee (Dykes)

Book 2 Price 1/6 net.

No. 4. At even, ere the sun was set (Angelus)
No. 5. Disposer supreme (Hanover)
No. 6. Light's abode, celestial Salem (Henry Sma

LONDON
DR C. J. FROST
72 Wickham Road Brockley S. E.

20-21.

Oscar Brandstetter, Leipzig.

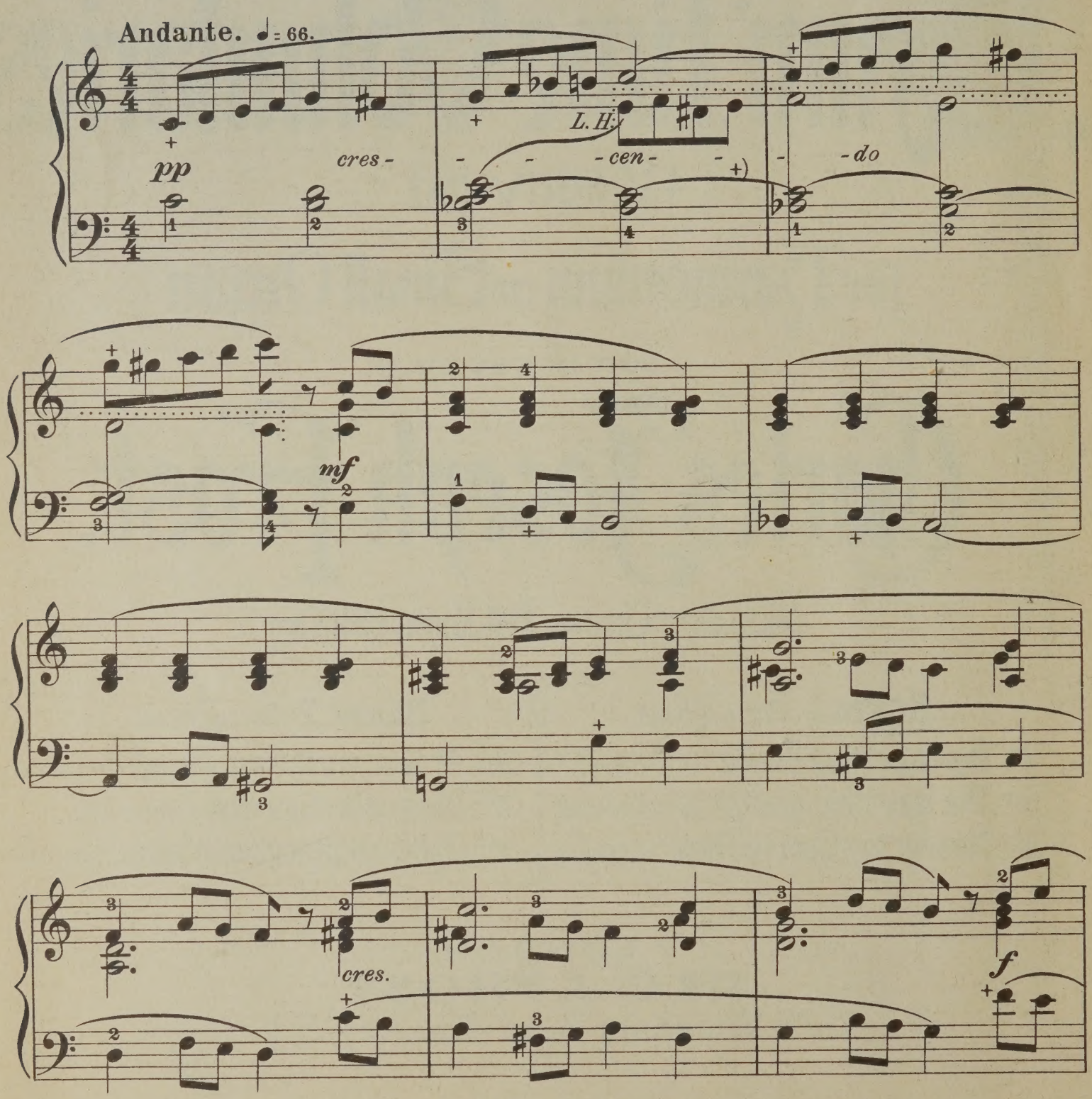
Hymn Tune Voluntary No. 1.

"PEACE, PERFECT PEACE."

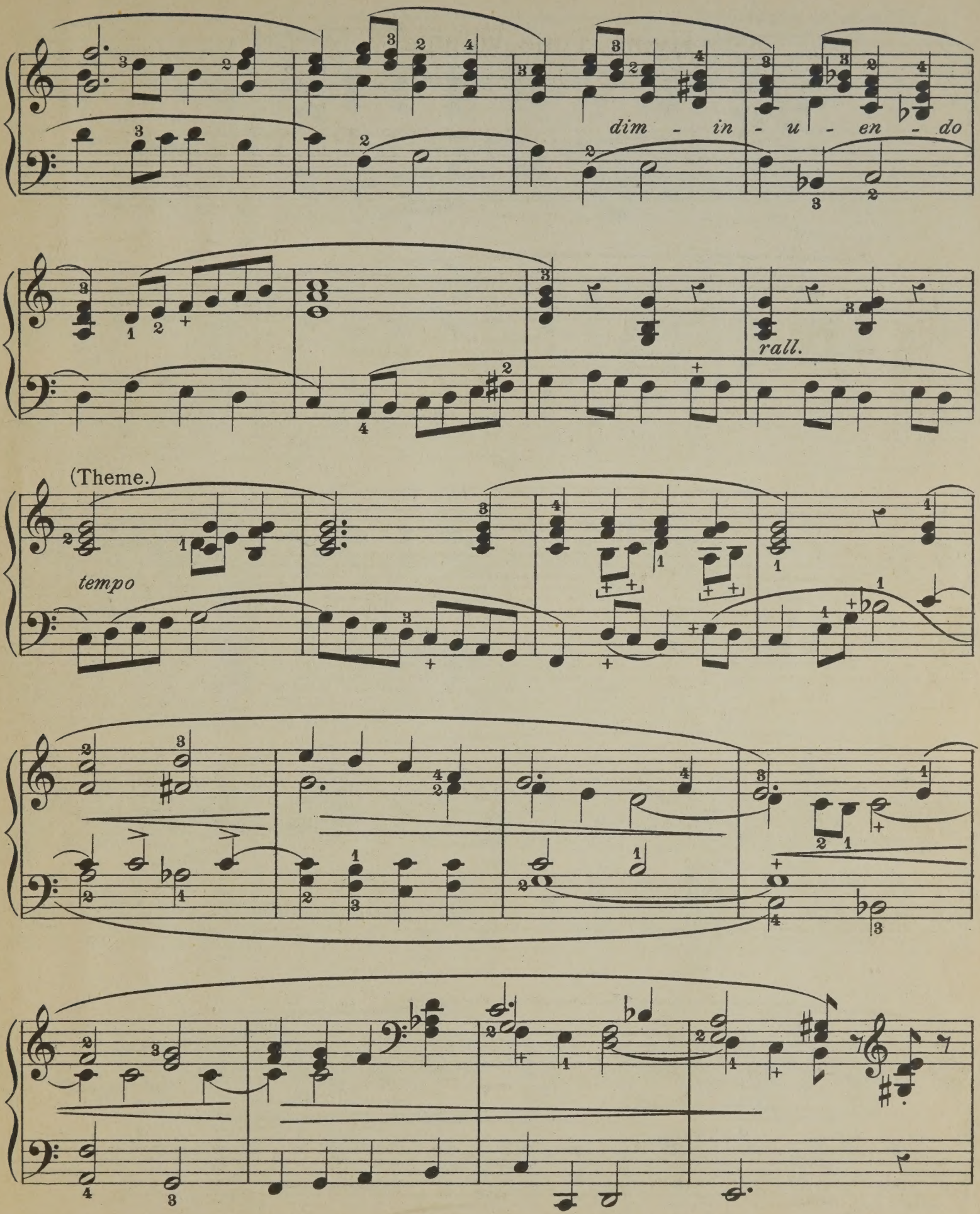
(COLDBECK.)

("PAX TECUM.")

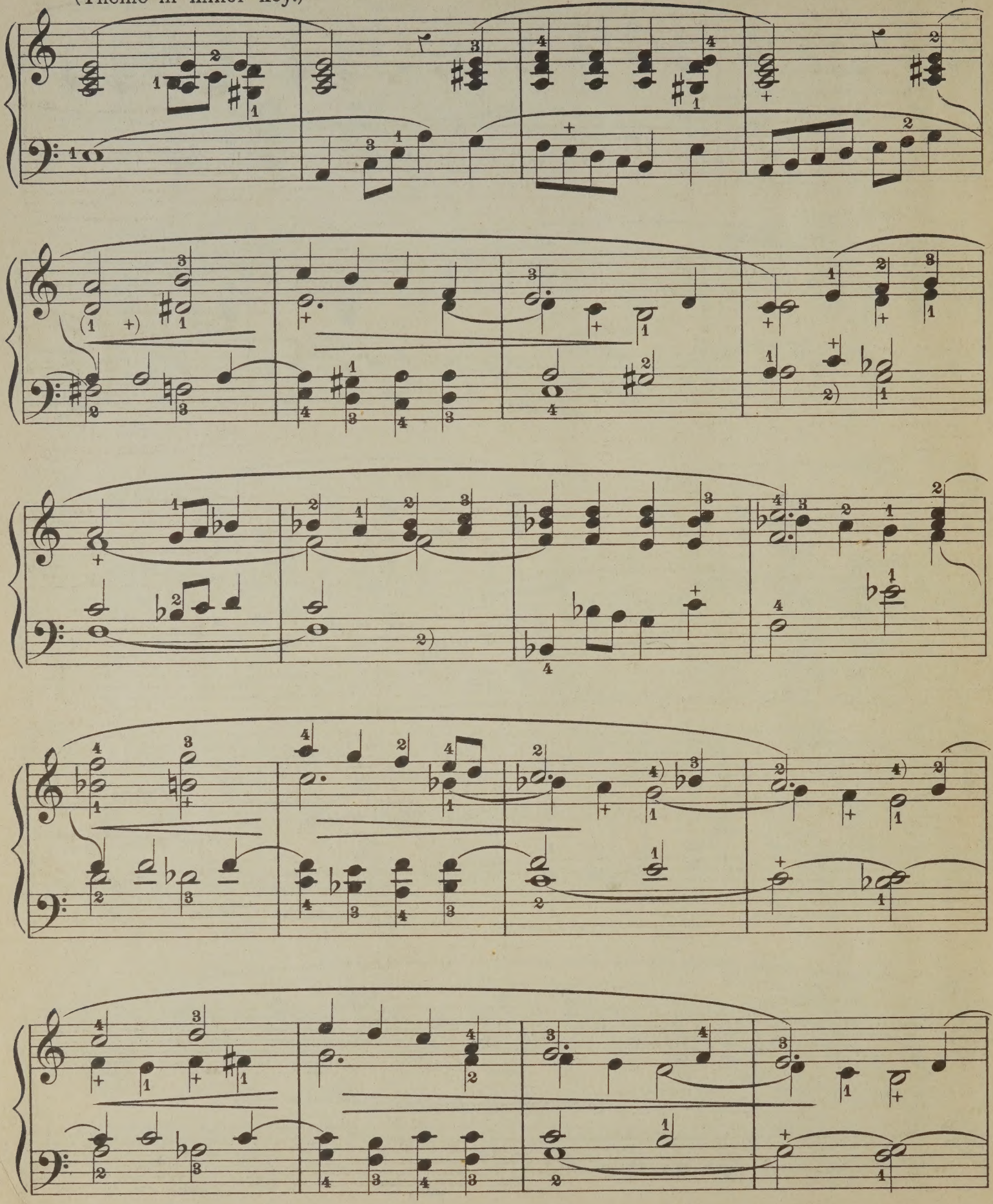
CHARLES JOSEPH FROST.

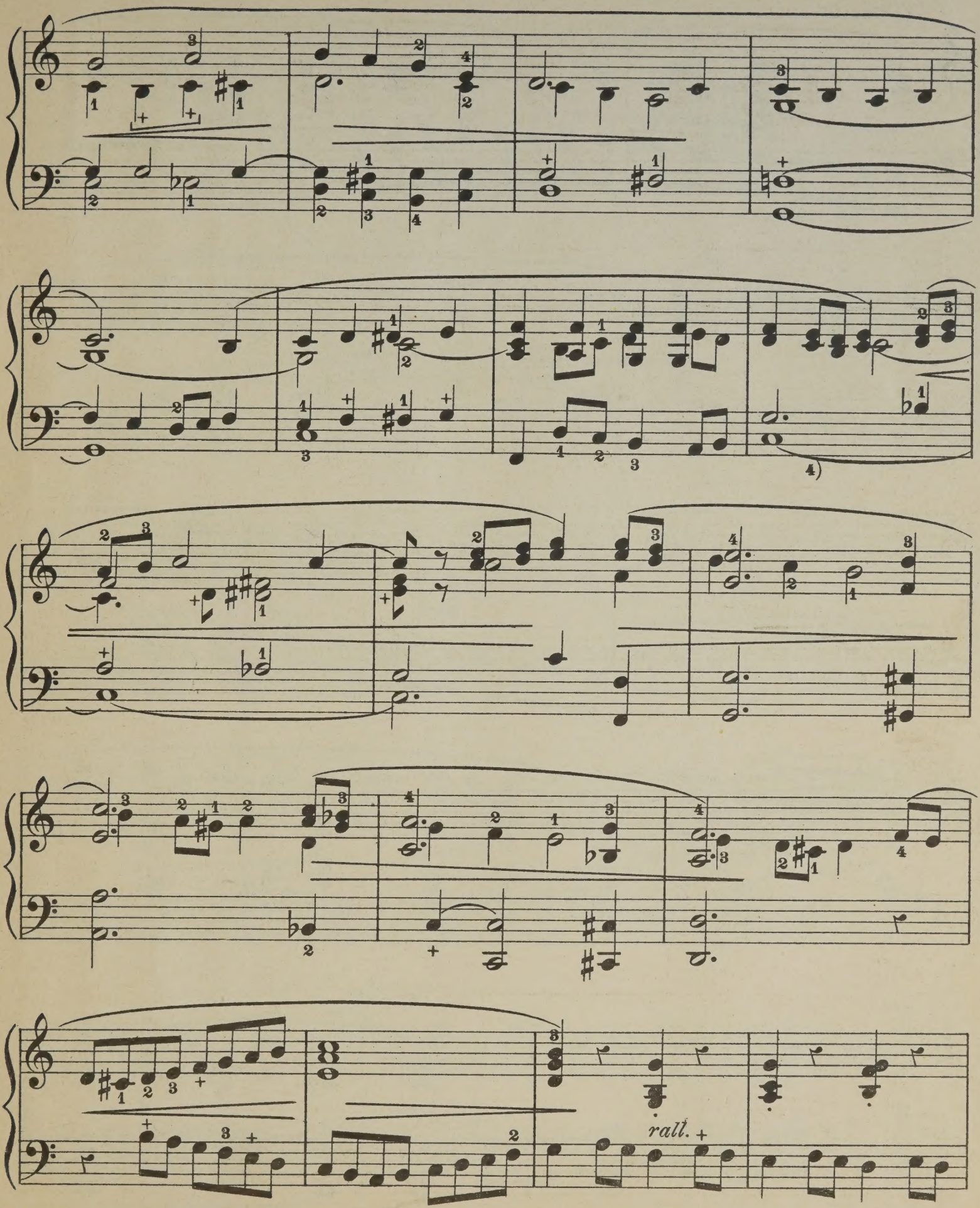


Engraved & Printed at Leipzig by Oscar Brandstetter.

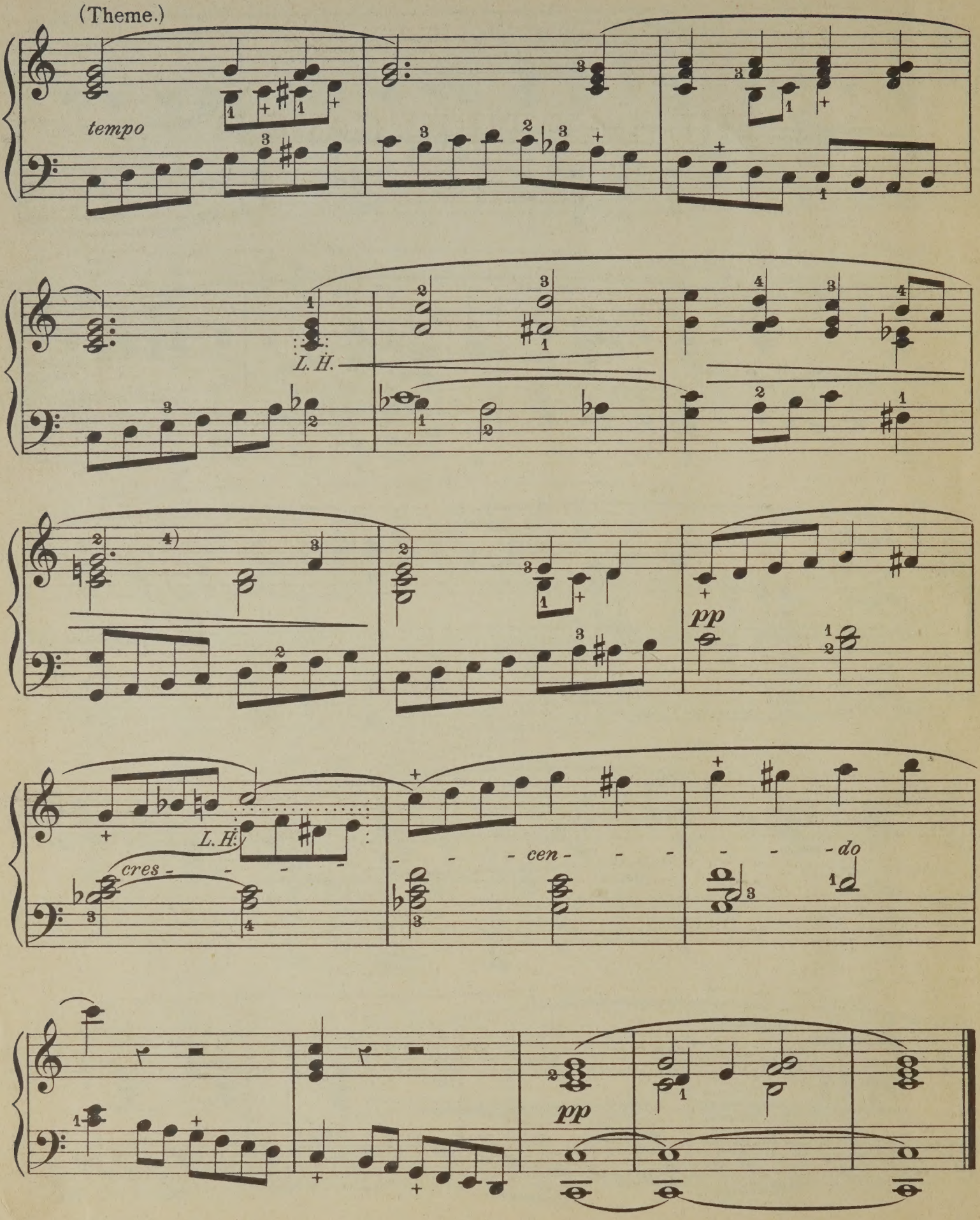

dim - in - u - en - do
rall.
(Theme.)
tempo

(Theme in minor key.)





LIBRARY OF THE UNIVERSITY OF ALBERTA


(Theme.)
tempo
L. H.
L. H.
cres - - - -
- - - cen - - -
- - - do
pp
pp

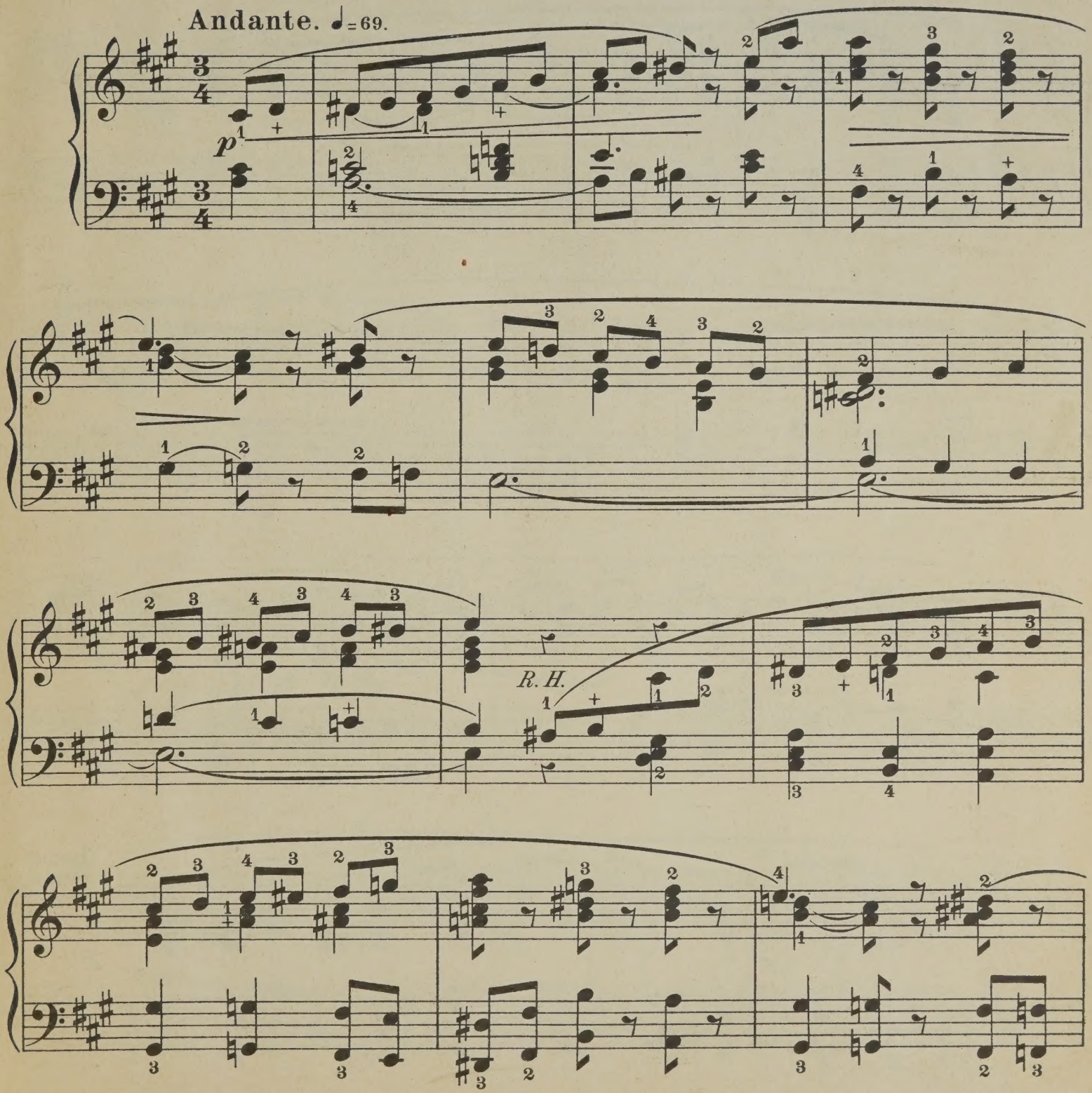
Hymn Tune Voluntary No.2.

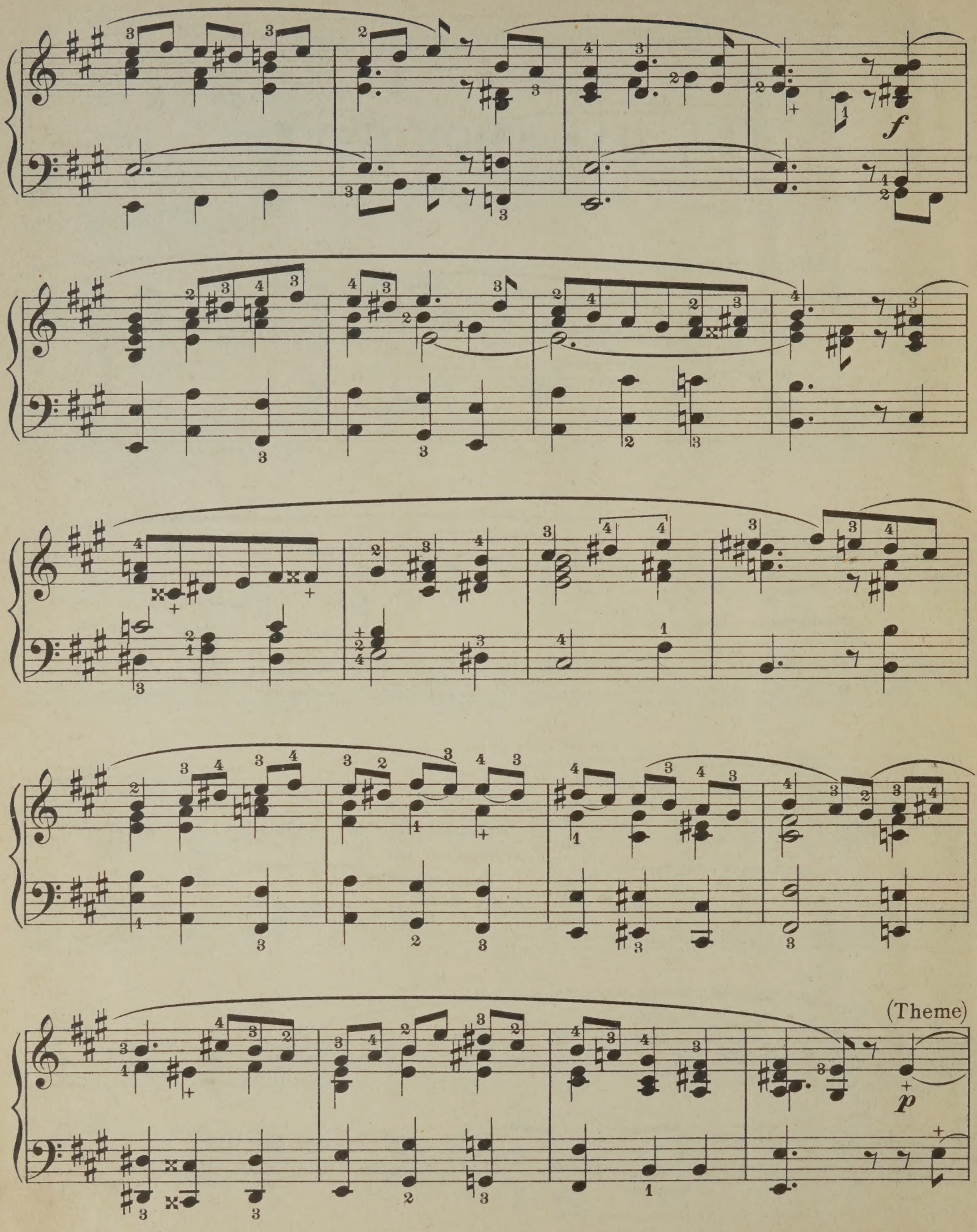
"THE DAY THOU GAVEST."

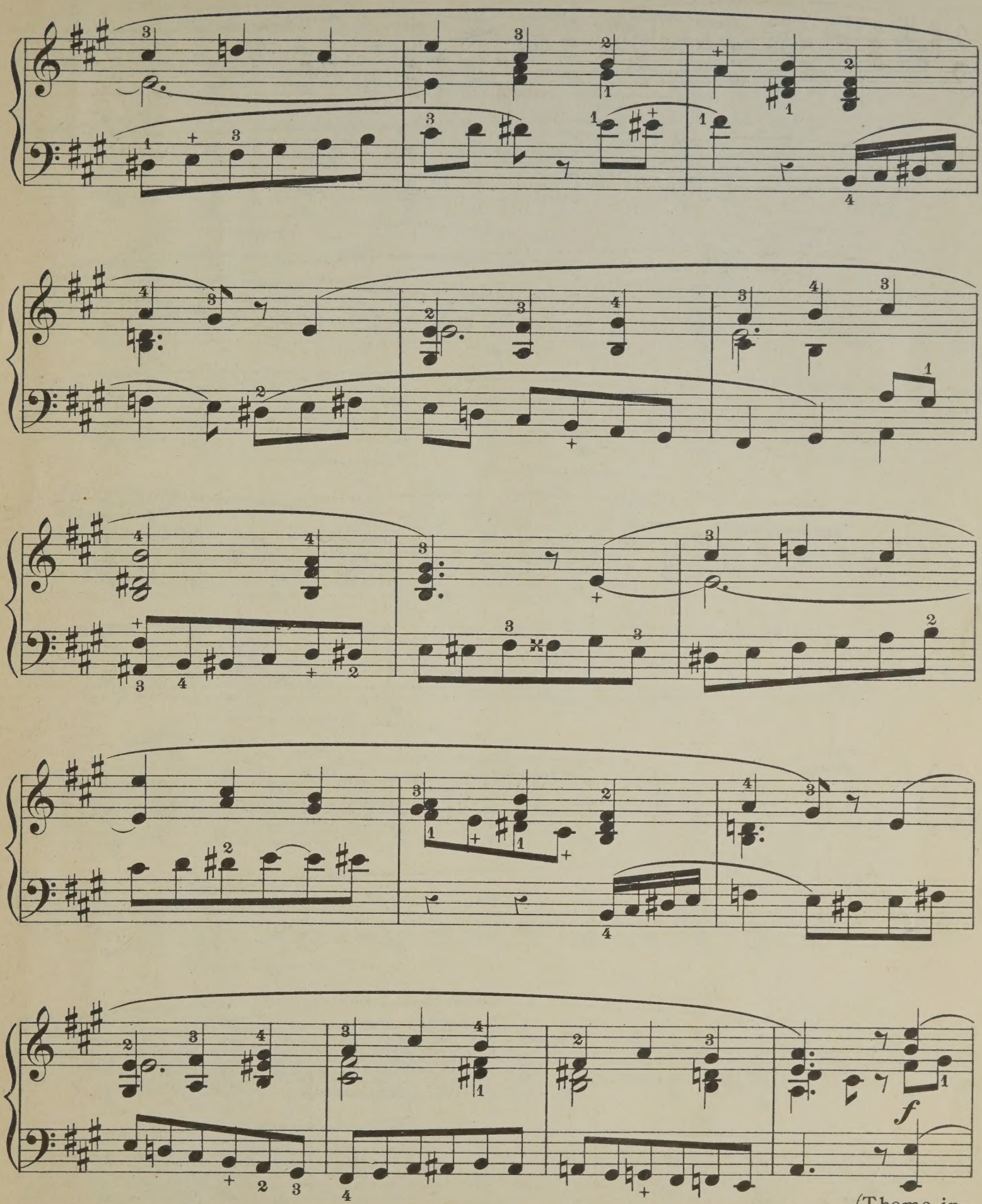
(SCHOLEFIELD.)

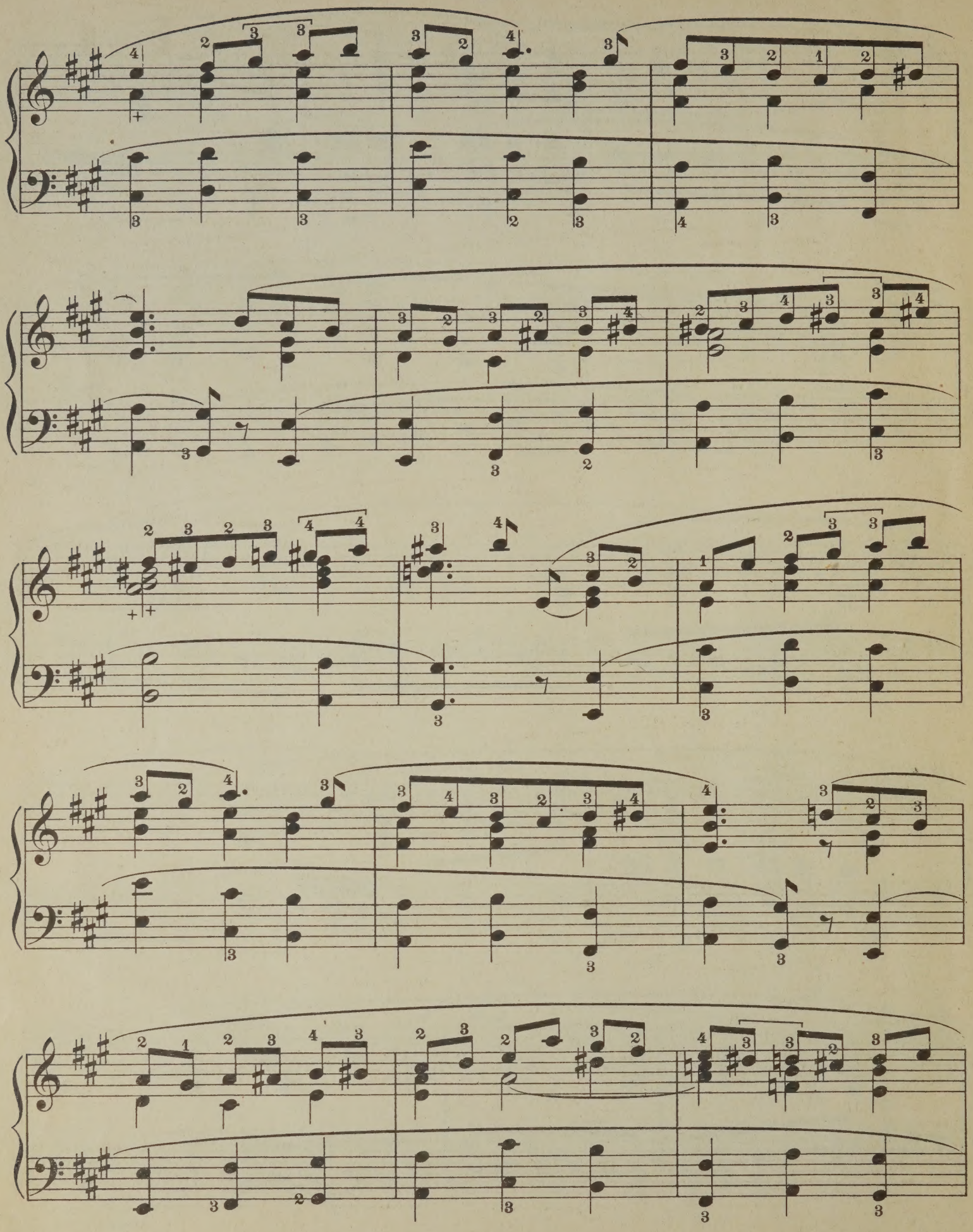
("St CLEMENT.")

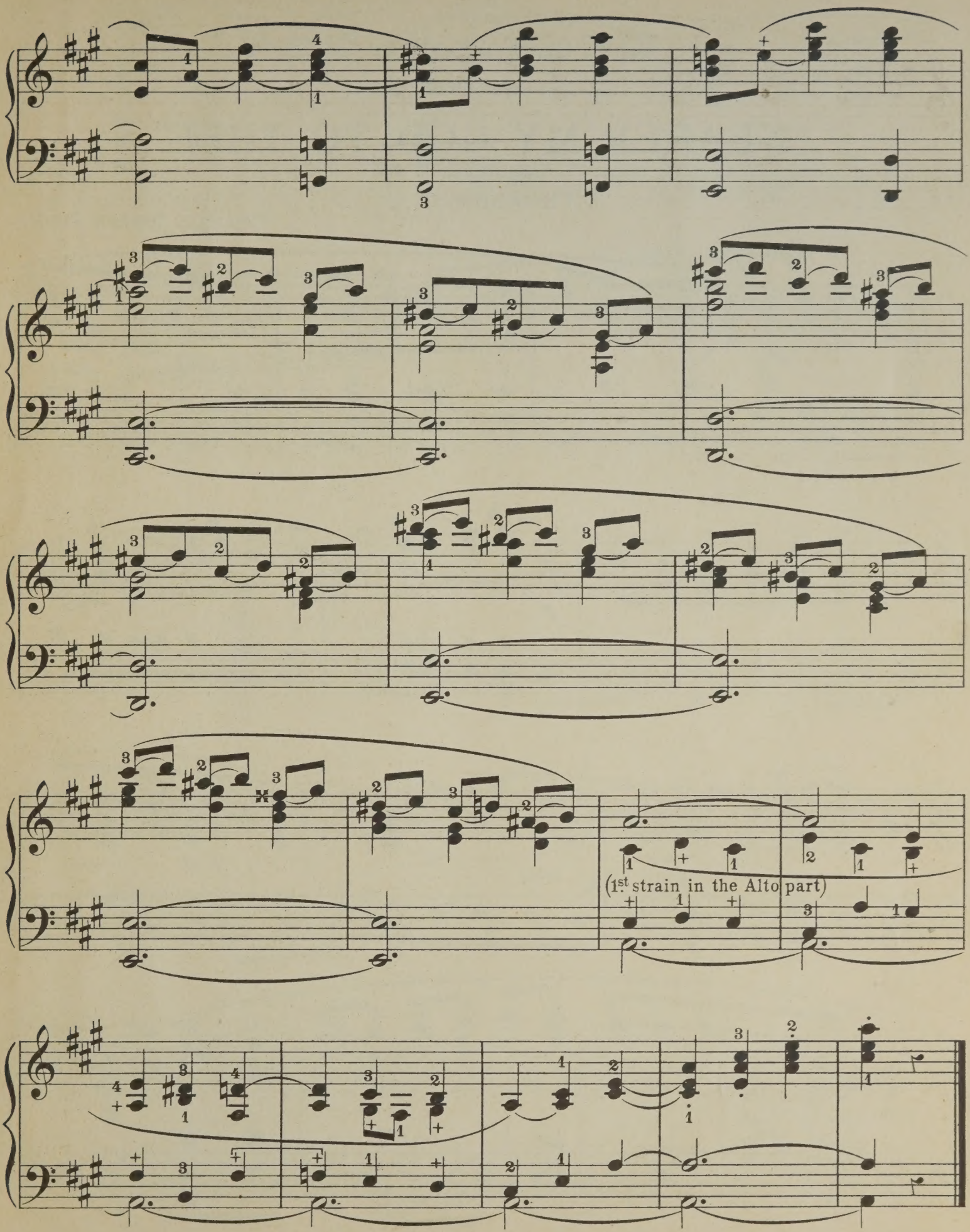
CHARLES JOSEPH FROST.




f
(Theme)
p


f
(Theme in bass octaves.)




(1st strain in the Alto part)

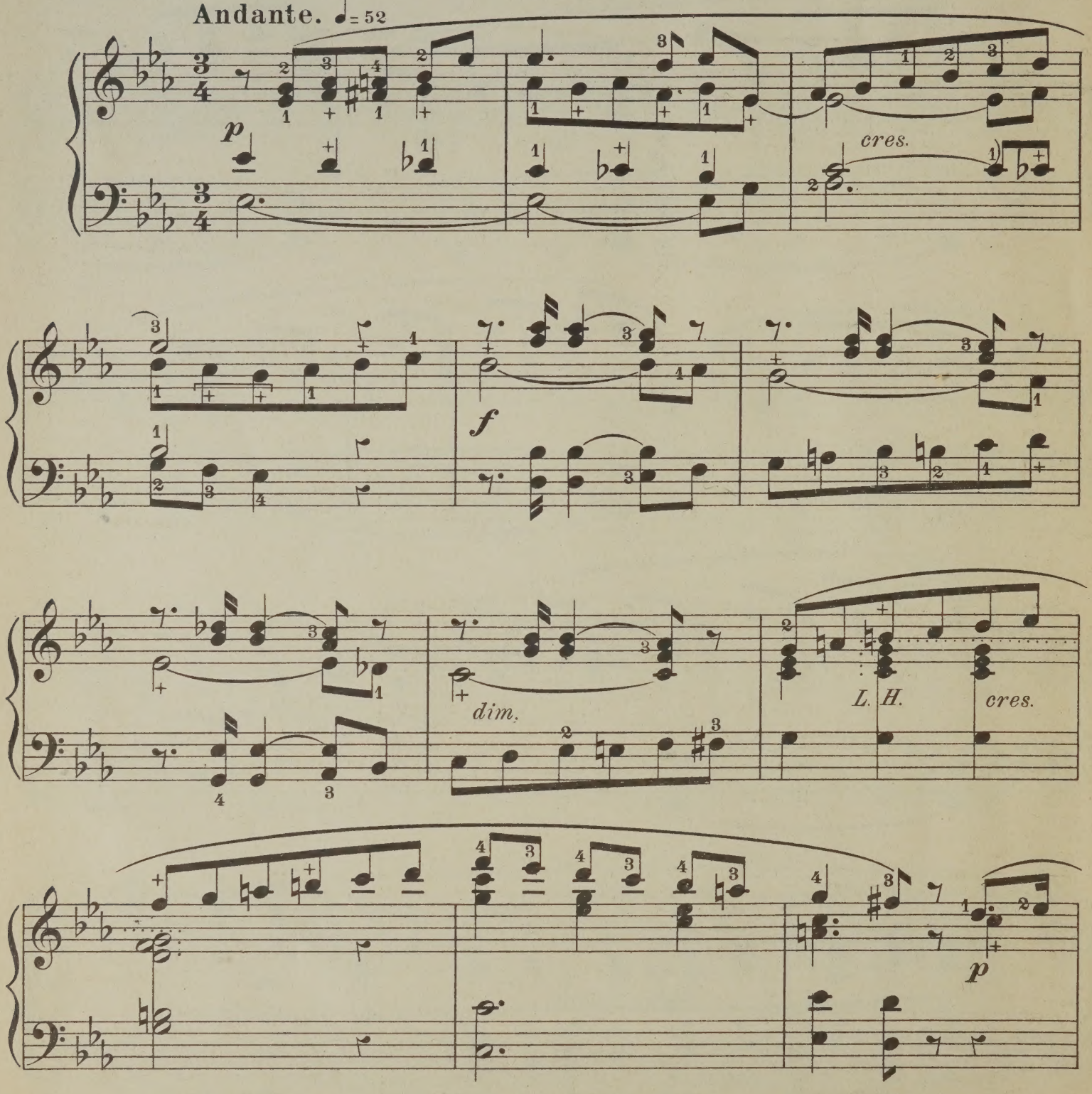
Hymn Tune Voluntary No. 3.

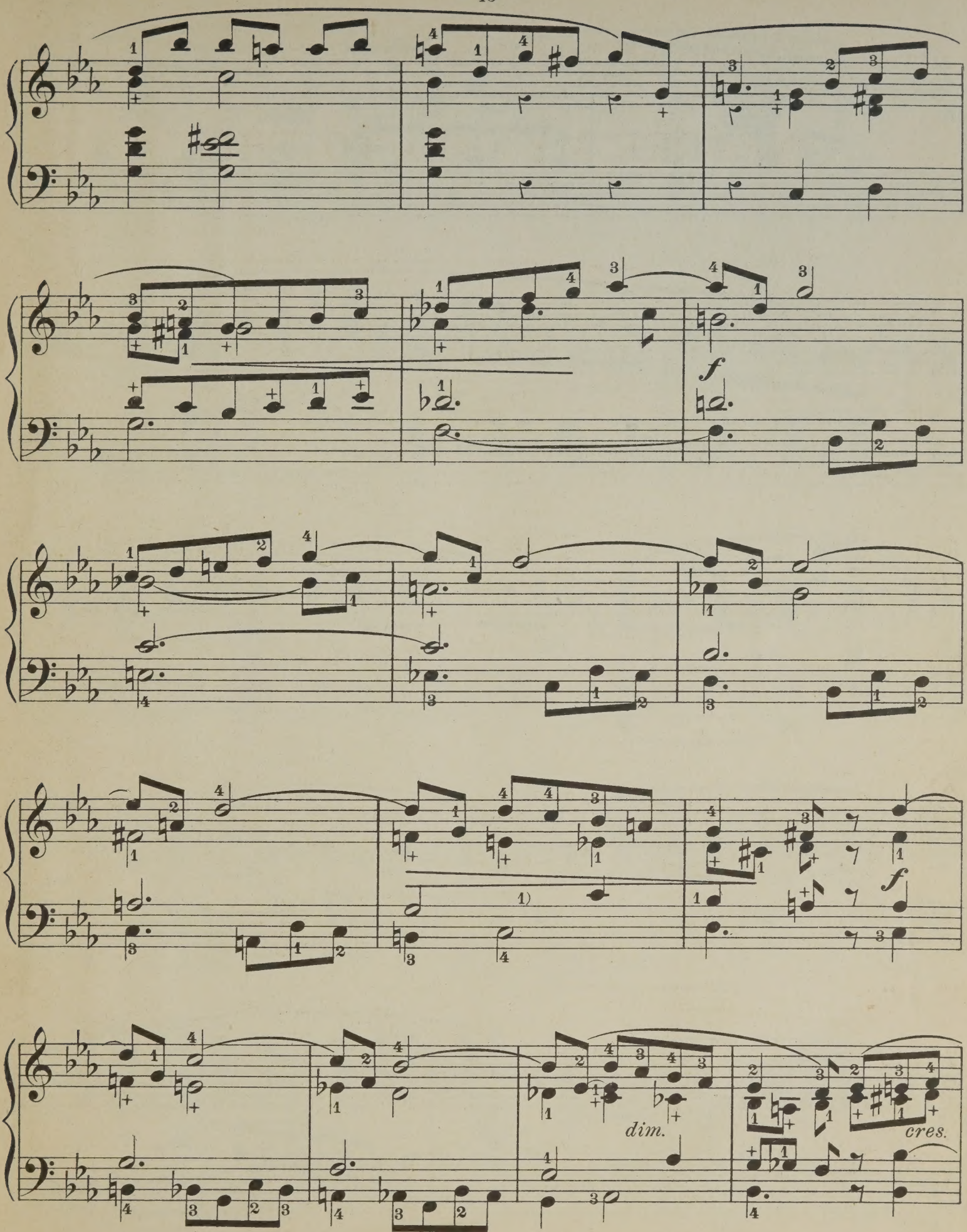
"NEARER MY GOD TO THEE."

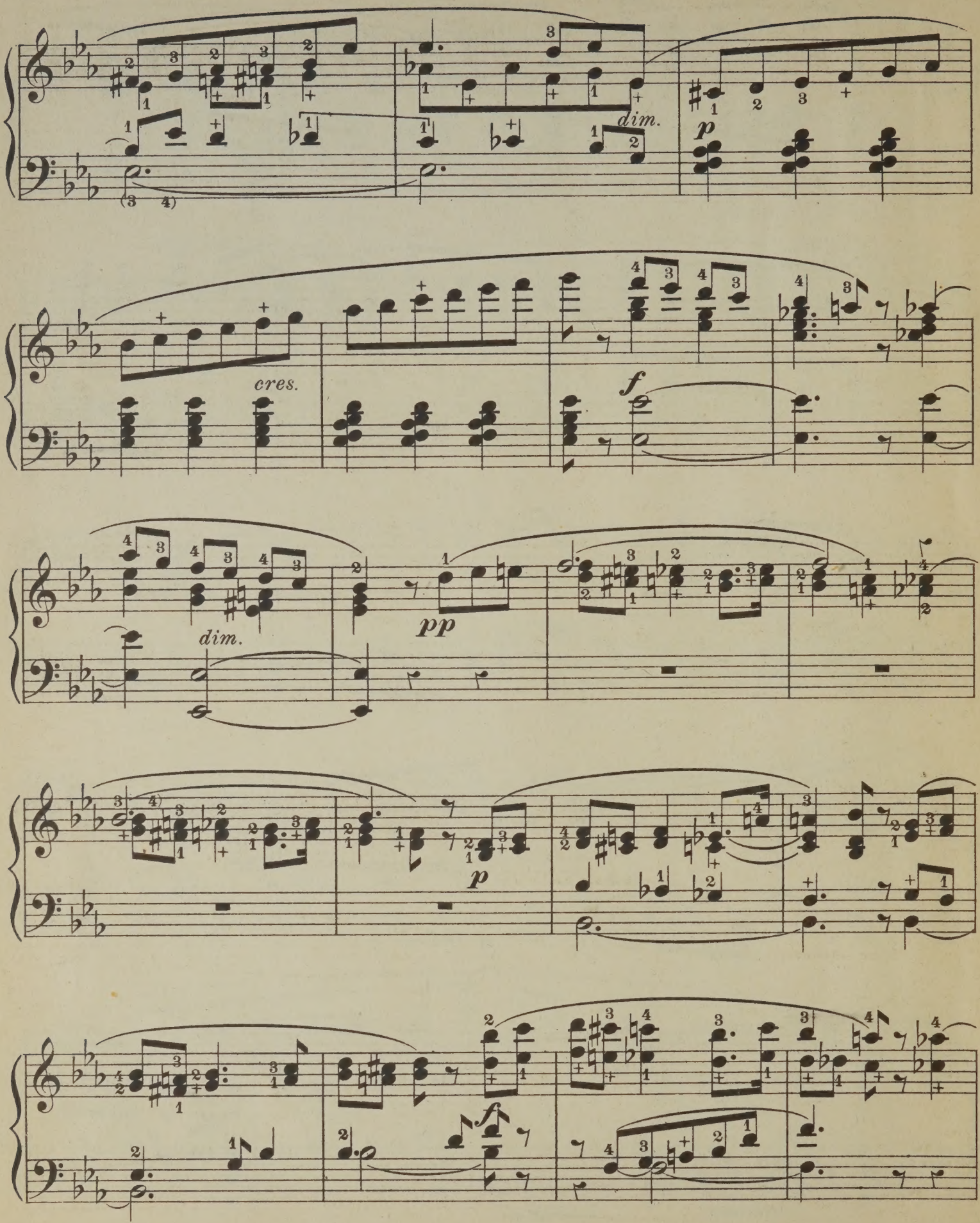
(DYKES.)

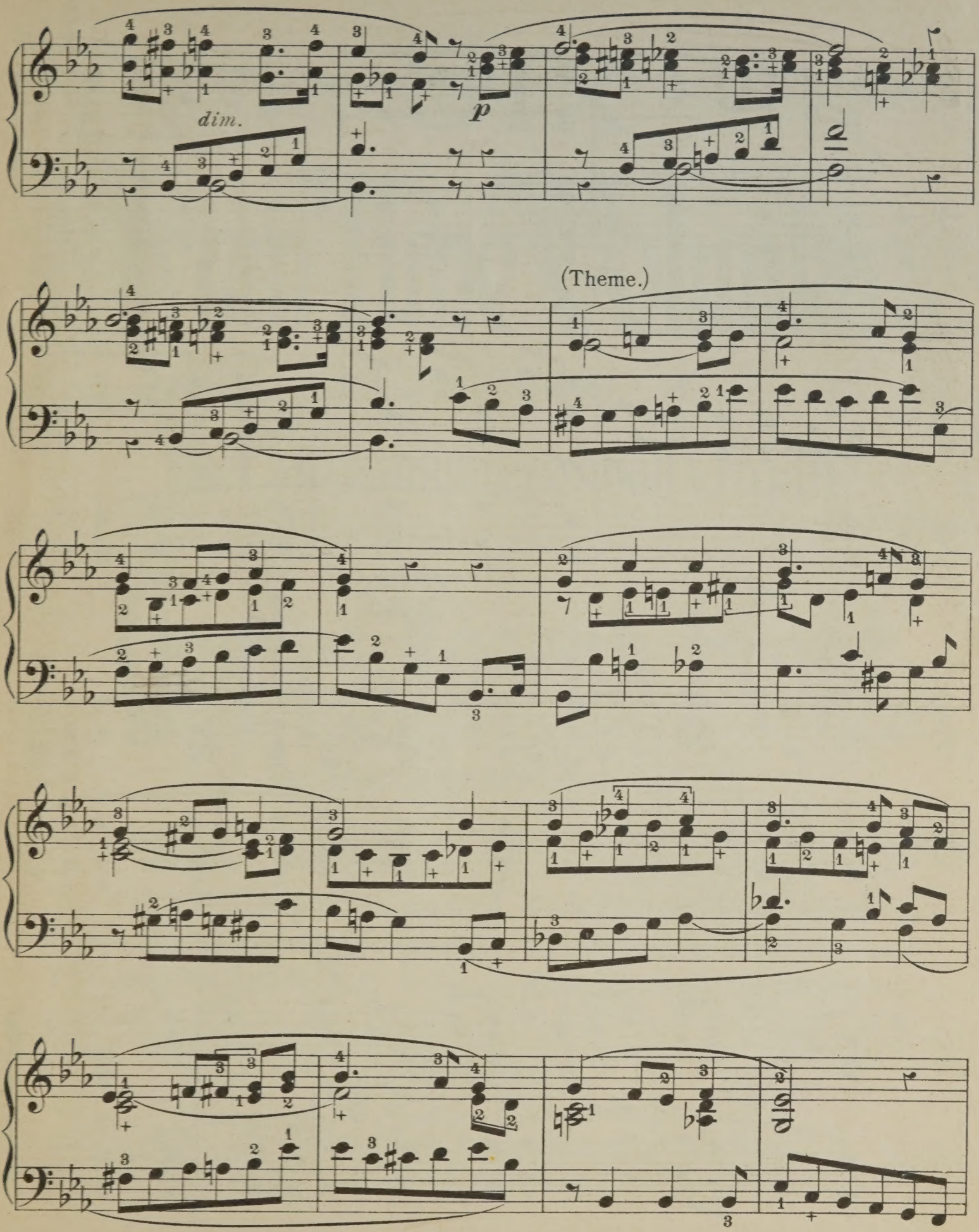
("HORBURY.")

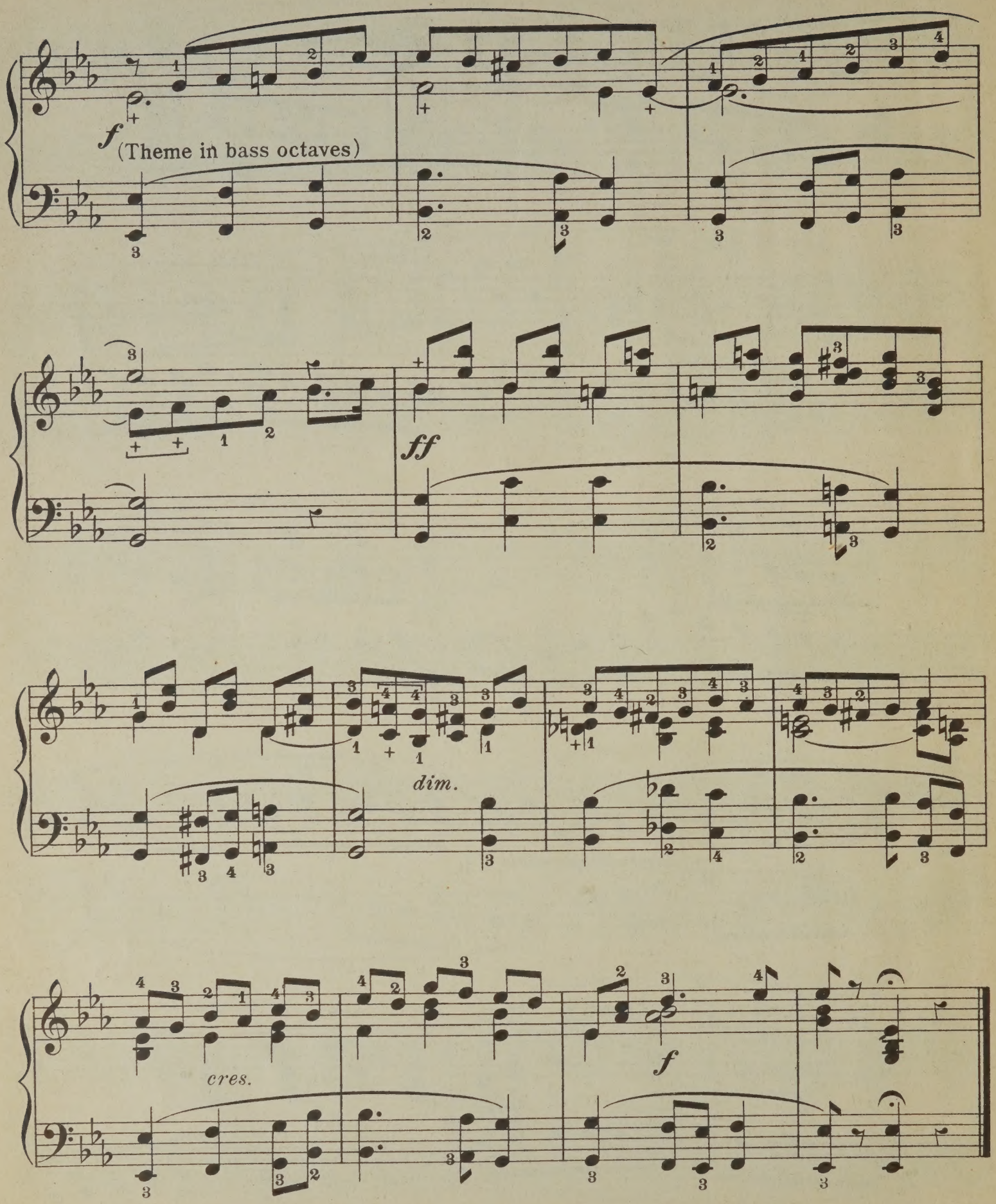
CHARLES JOSEPH FROST.




f
1)
dim.
cres.


dim.
p
cres.
f
dim.
pp
p
f


dim.
p
(Theme.)


f
(Theme in bass octaves)
ff
dim.
cres.
f

Six Hymn Tune Voluntaries

(2 staves)

for Harmonium or Small Organ

composed by

Charles Joseph Frost.

Mus. Doc. Cantab. Fell Royal Coll. Org.

Book 1 Price 1/6 net.

№1. Peace, perfect peace (Coldbeck)
№2. The day thou gavest (Scholefield)
№3. Nearer my God to Thee (Dykes)

Book 2 Price 1/6 net.

№4. At even, ere the sun was set (Angelus)
№5. Disposer supreme (Hanover)
№6. Light's abode, celestial Salem (Henry Smart)

LONDON
DR C. J. FROST
72 Wickham Road Brockley S. E.

20-21.

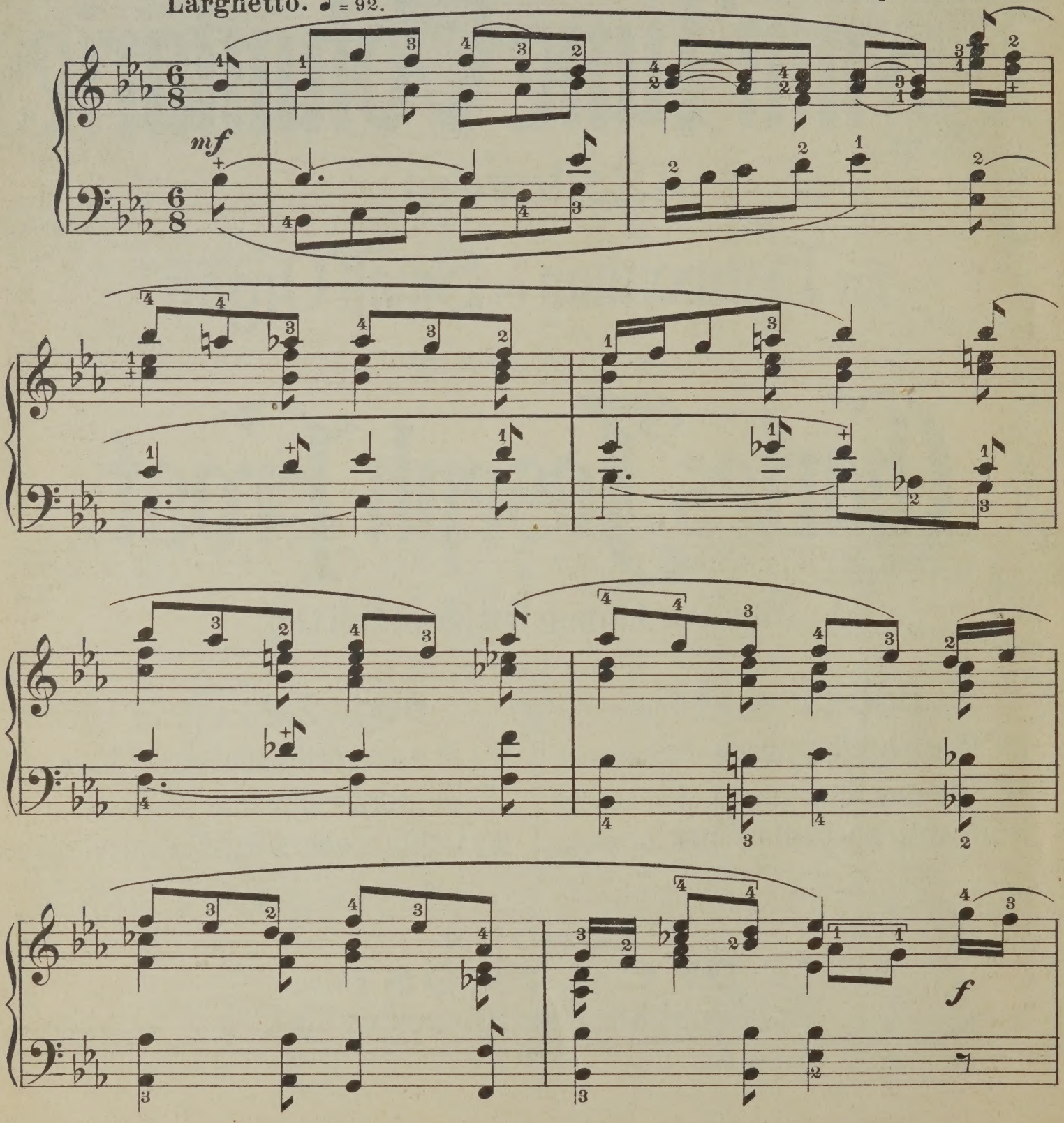
Oscar Brandstetter, Leipzig.

Hymn Tune Voluntary No. 4.

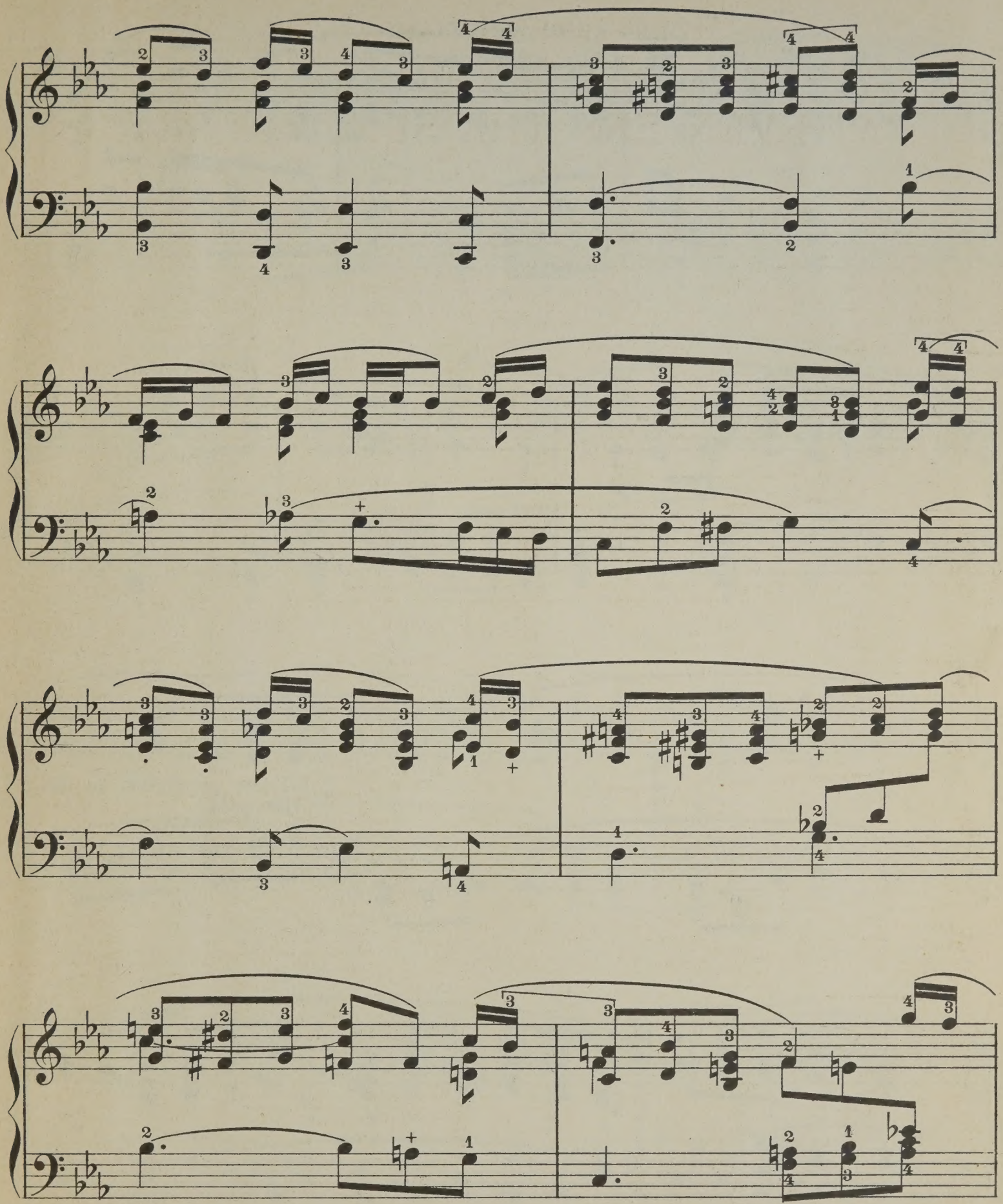
"AT EVEN, ERE THE SUN WAS SET."

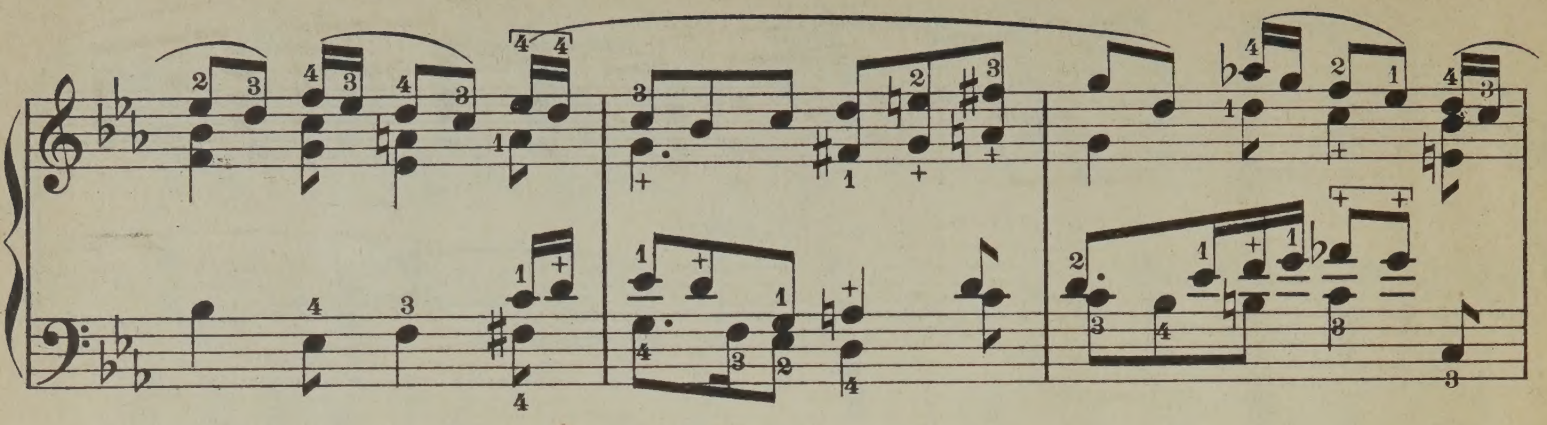
("ANGELUS.")

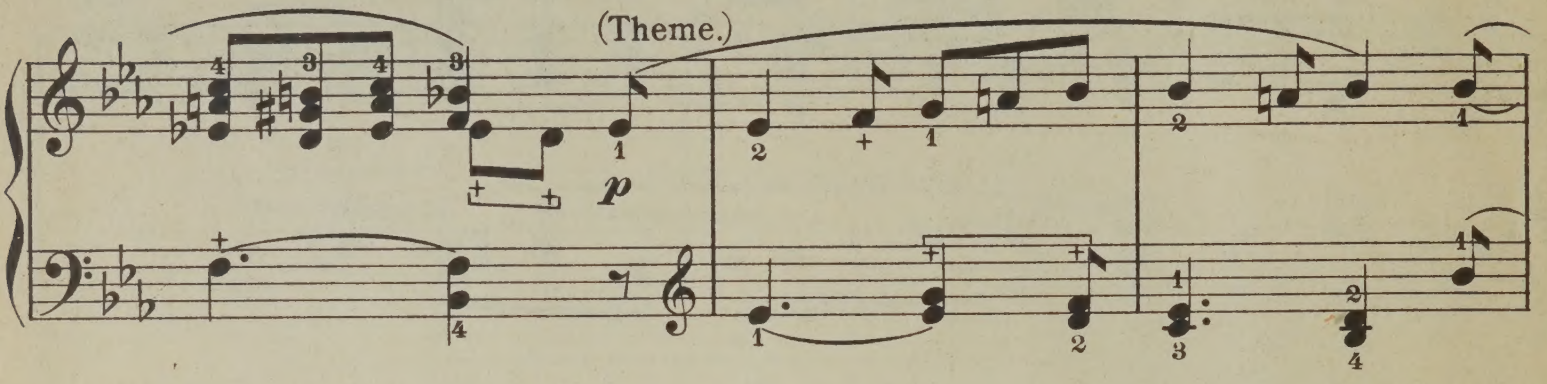
CHARLES JOSEPH FROST.

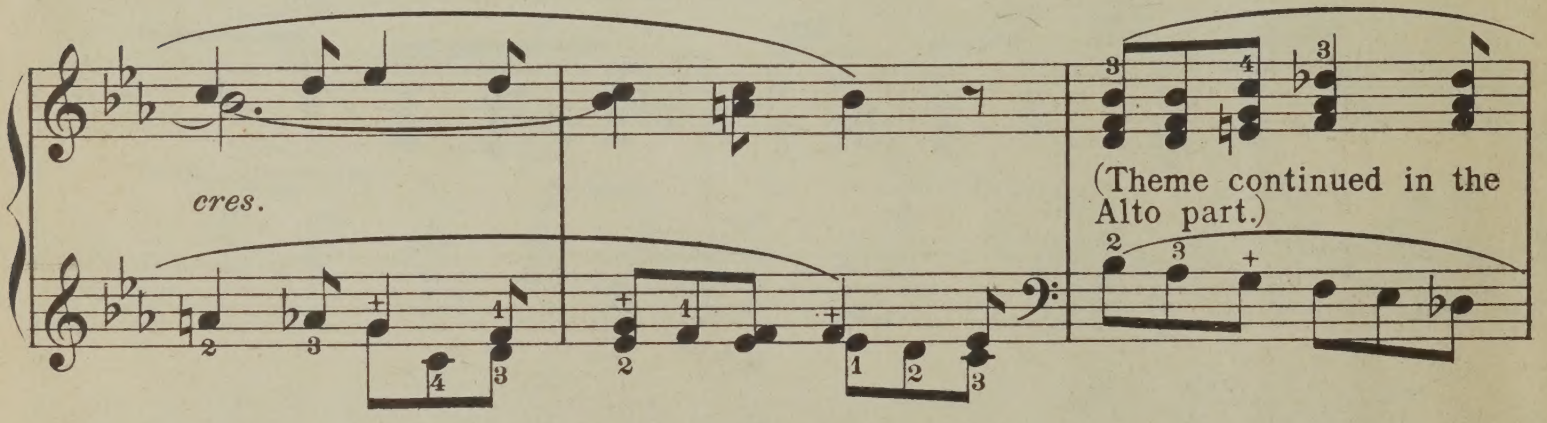


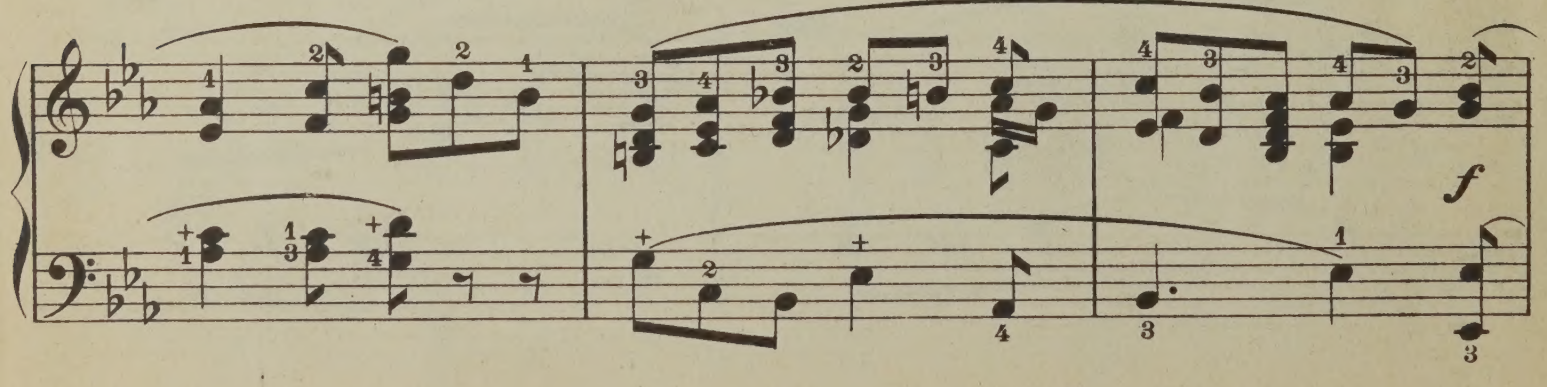
Engraved & Printed at Leipzig by Oscar Brandstetter.

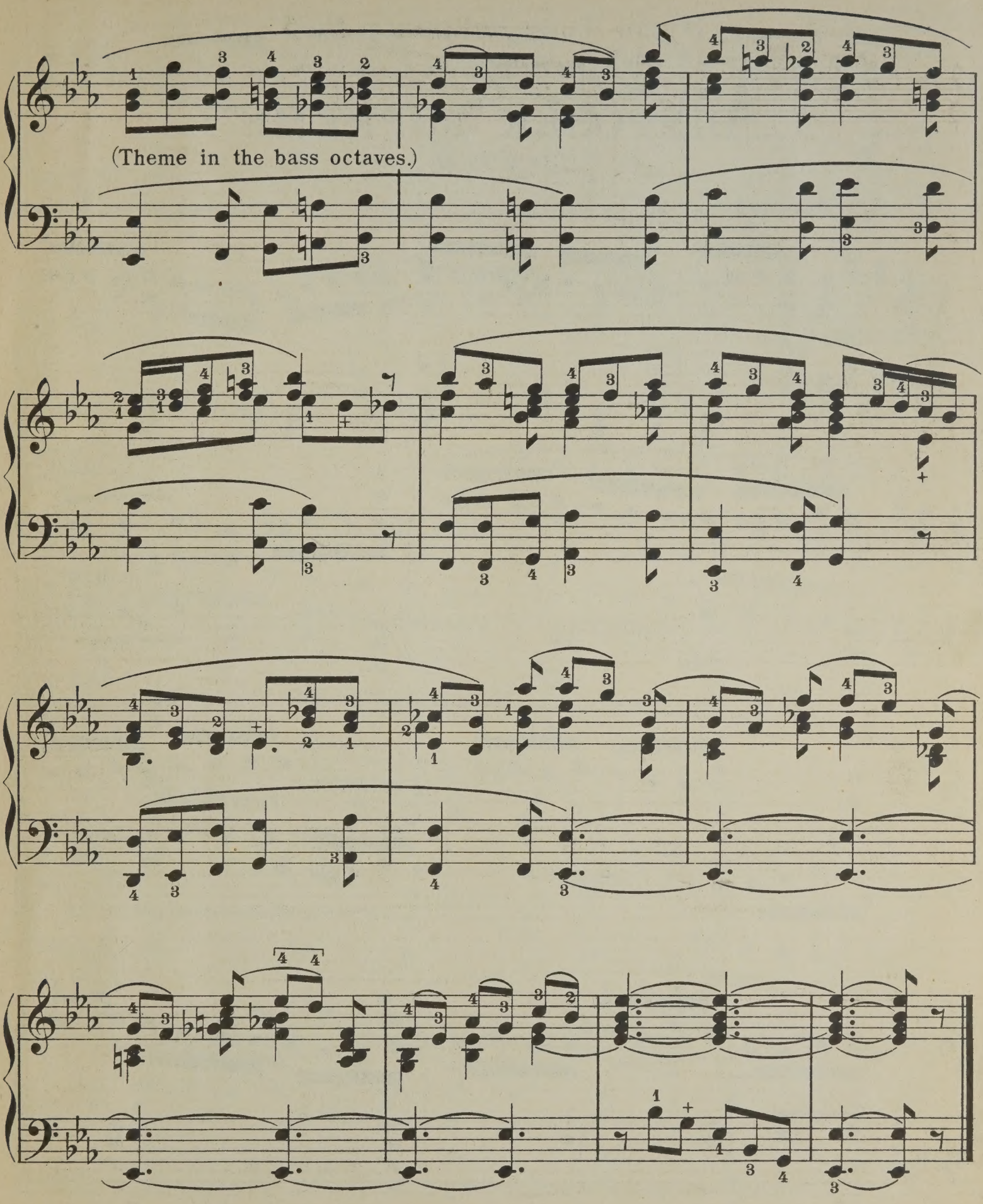





(Theme.)
p


cres.
(Theme continued in the Alto part.)


f


(Theme in the bass octaves.)

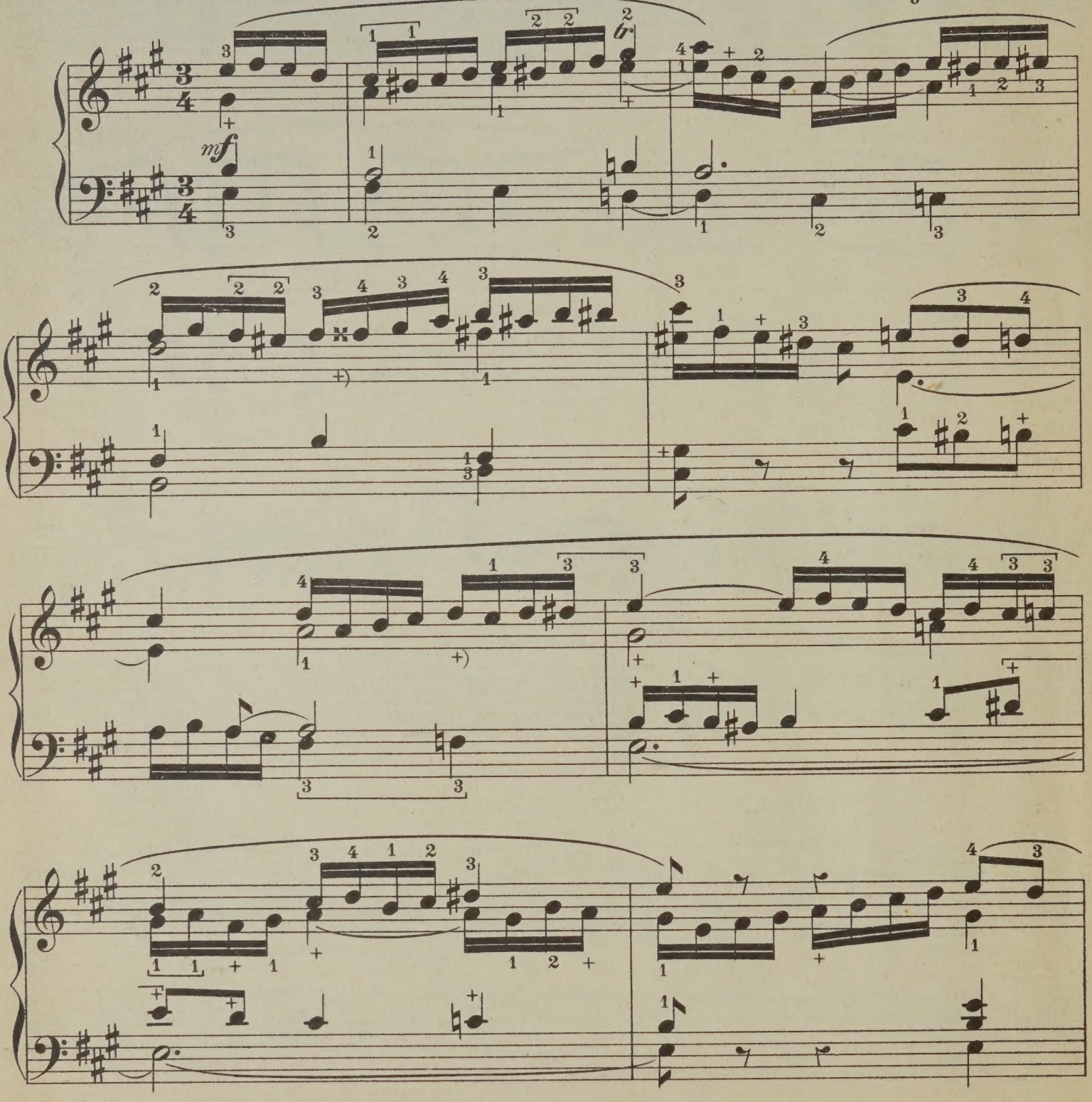
Hymn Tune Voluntary No.5.

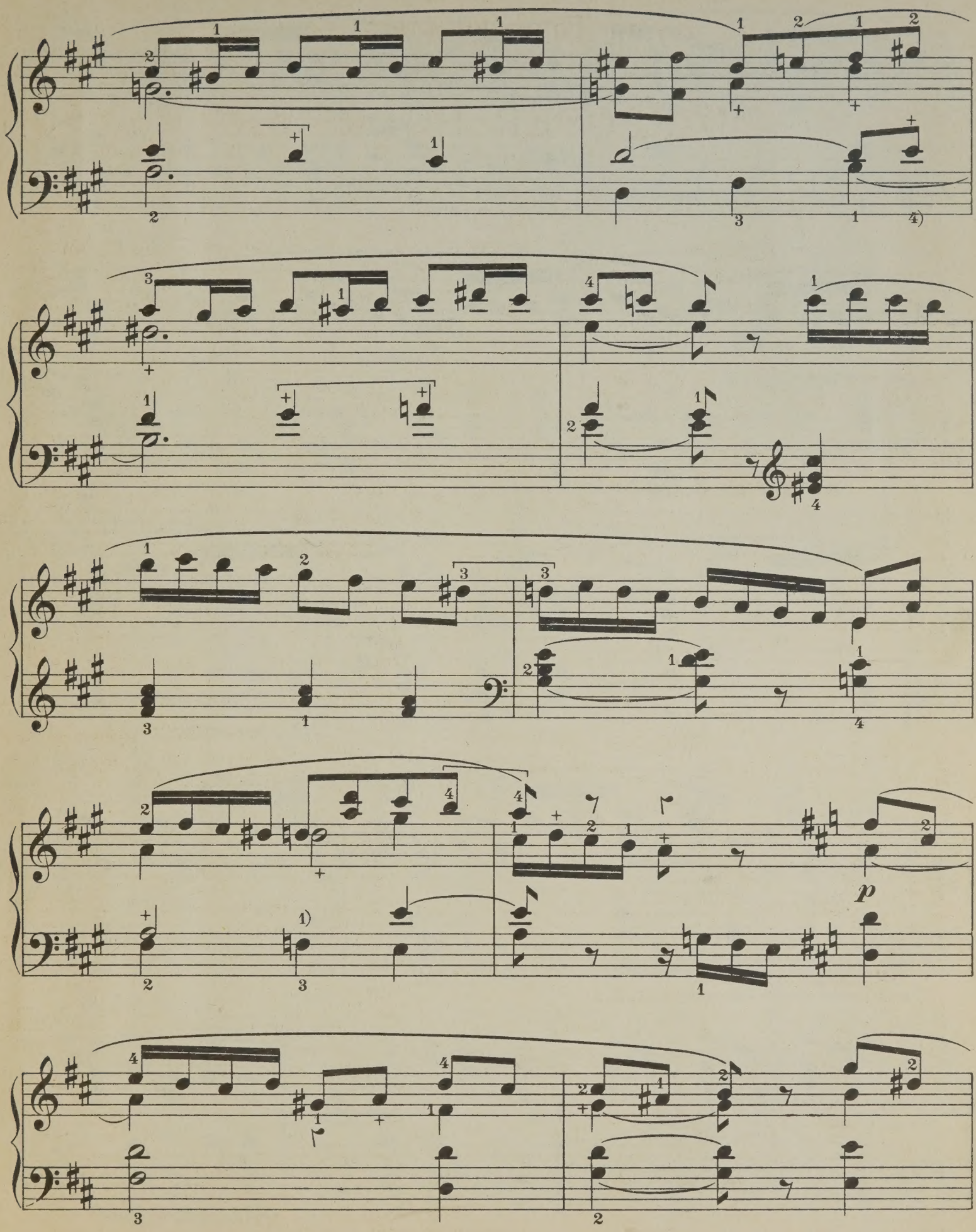
"DISPOSER SUPREME."

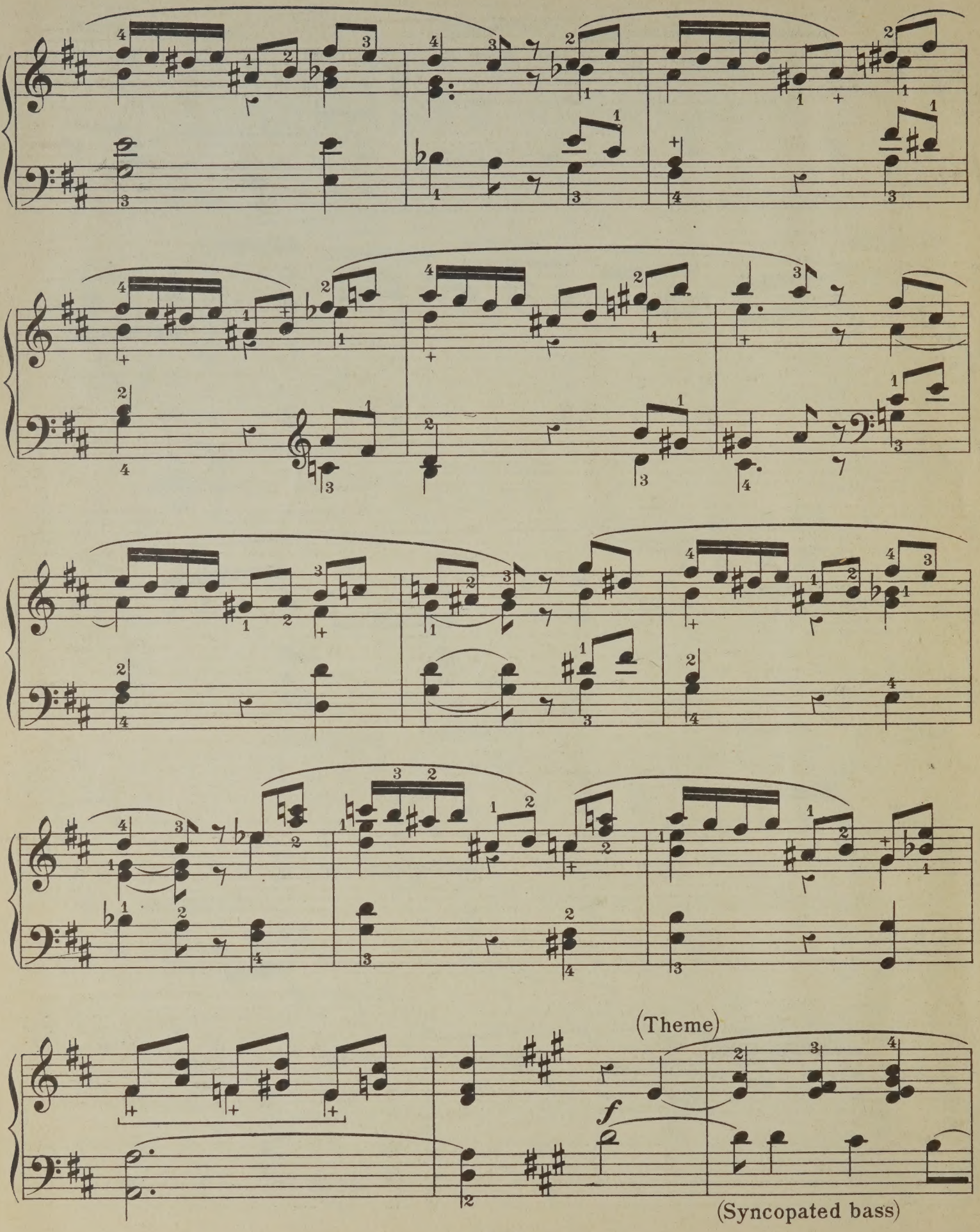
("HANOVER.")

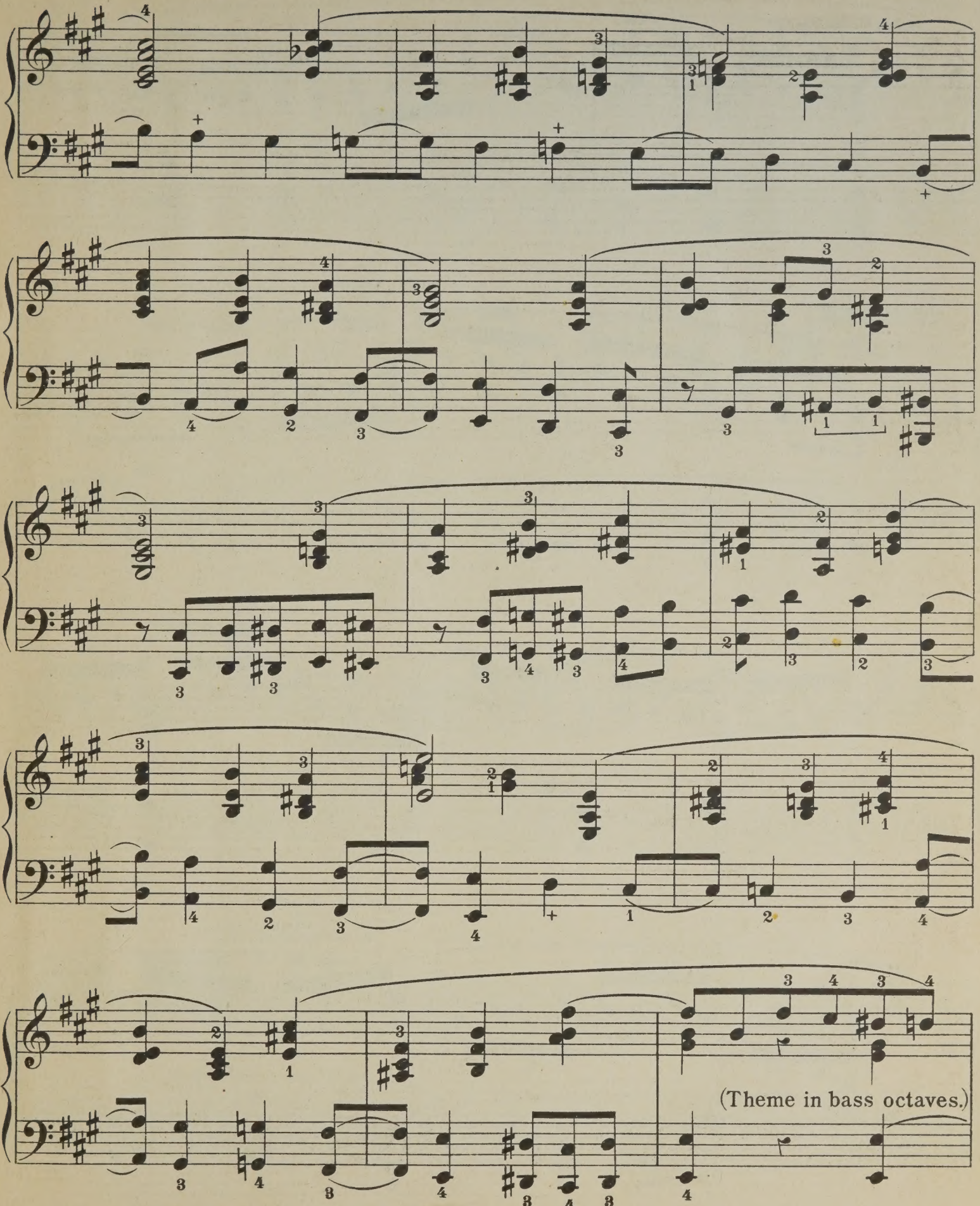
Moderato. ♪ = 120

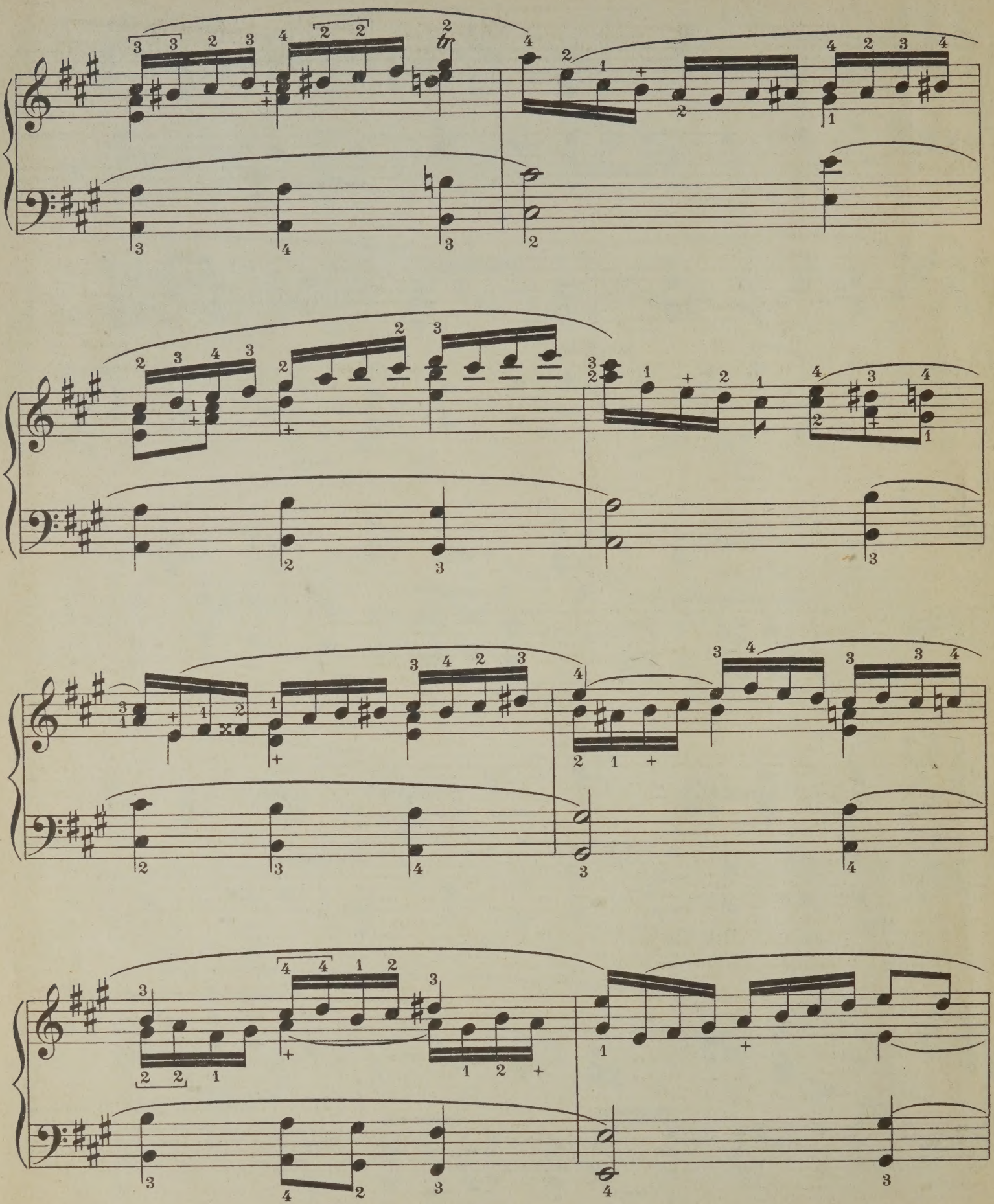
CHARLES JOSEPH FROST.

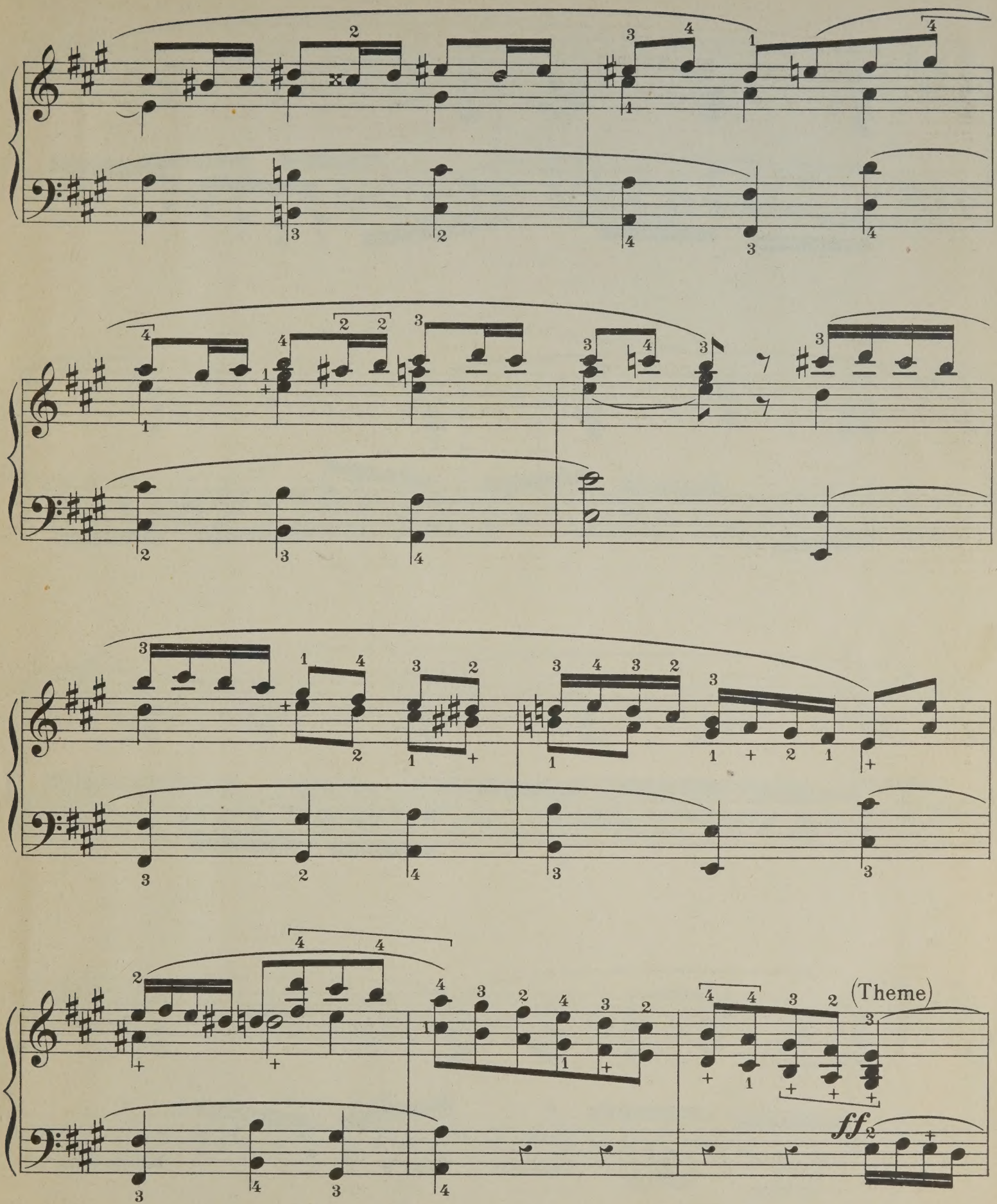


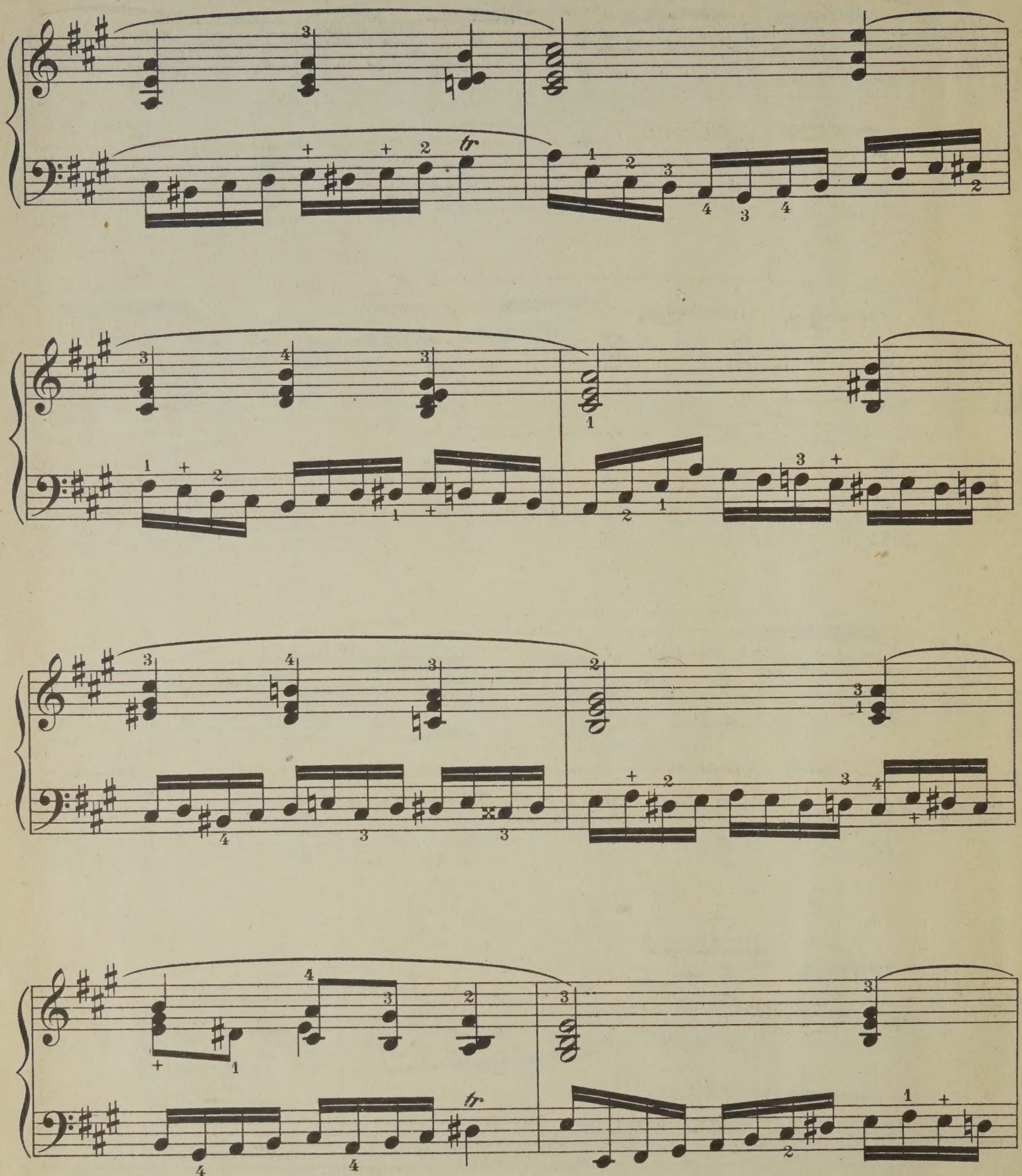


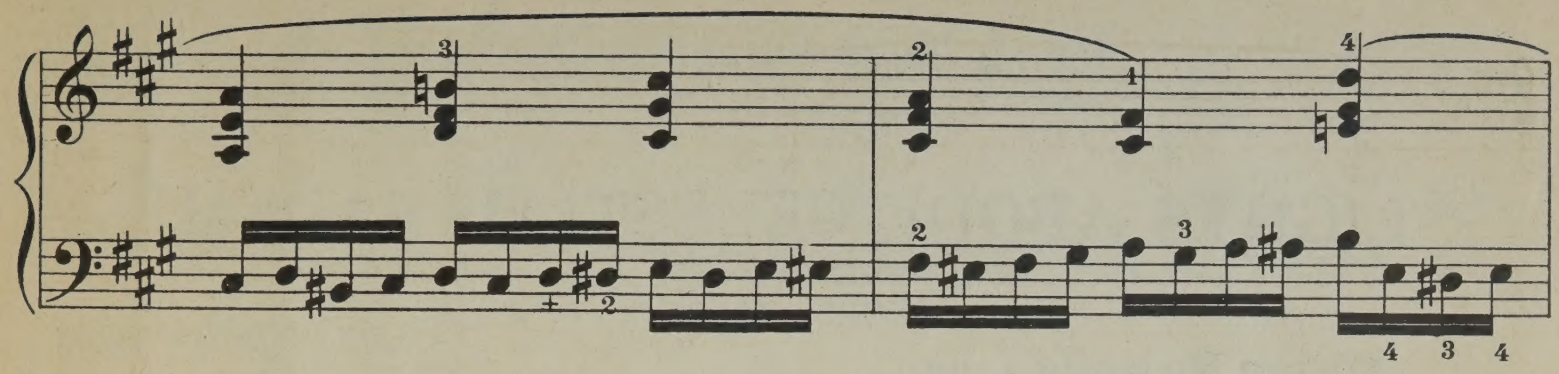

(Theme)
f
(Syncopated bass)

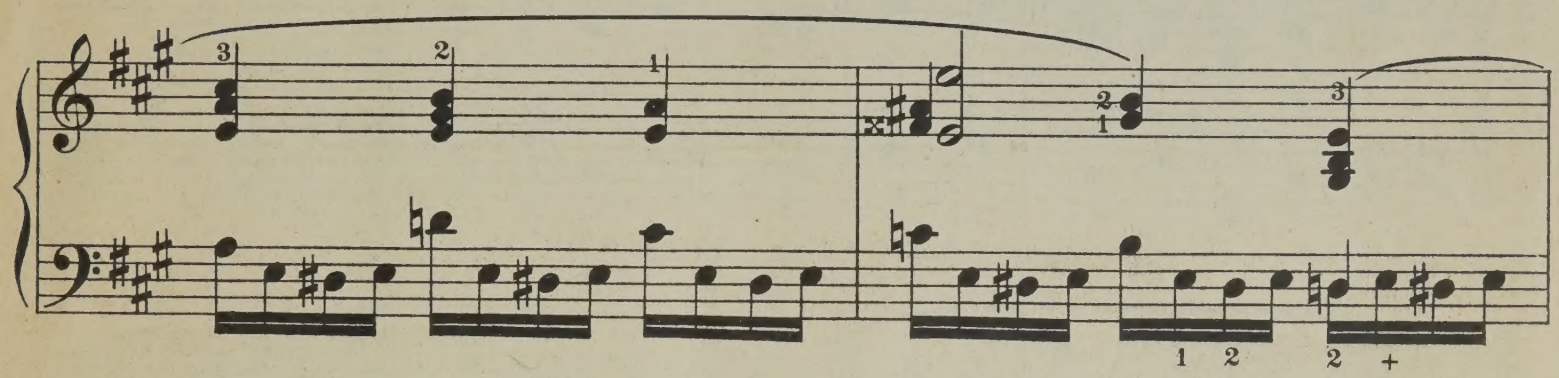

(Theme in bass octaves.)

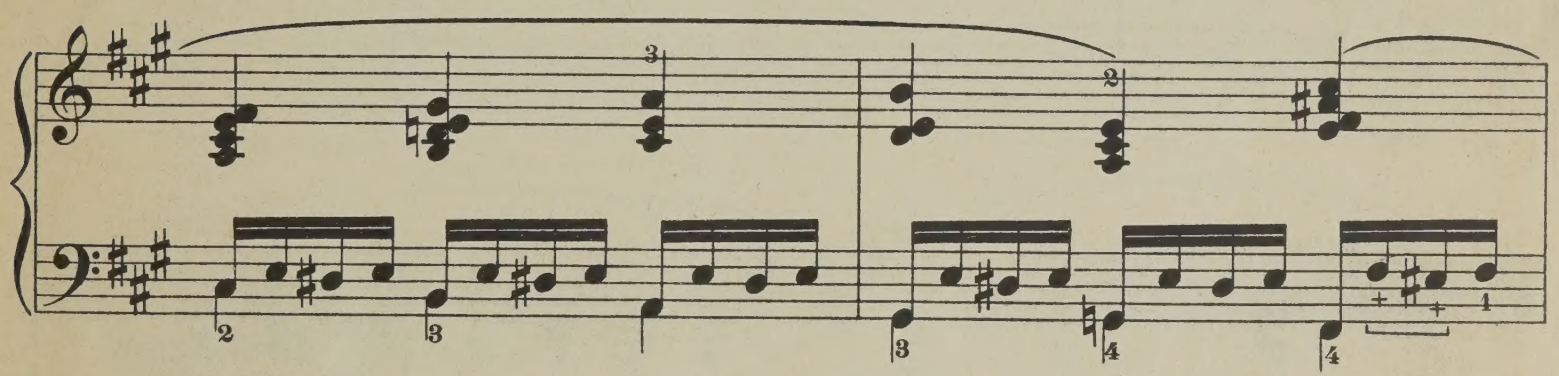


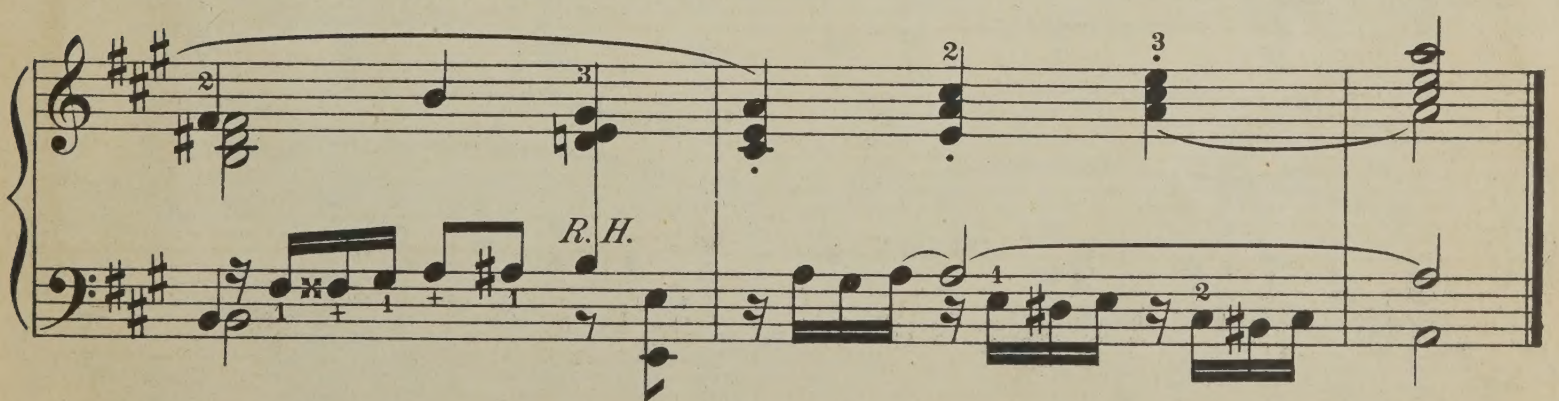

(Theme)
ff









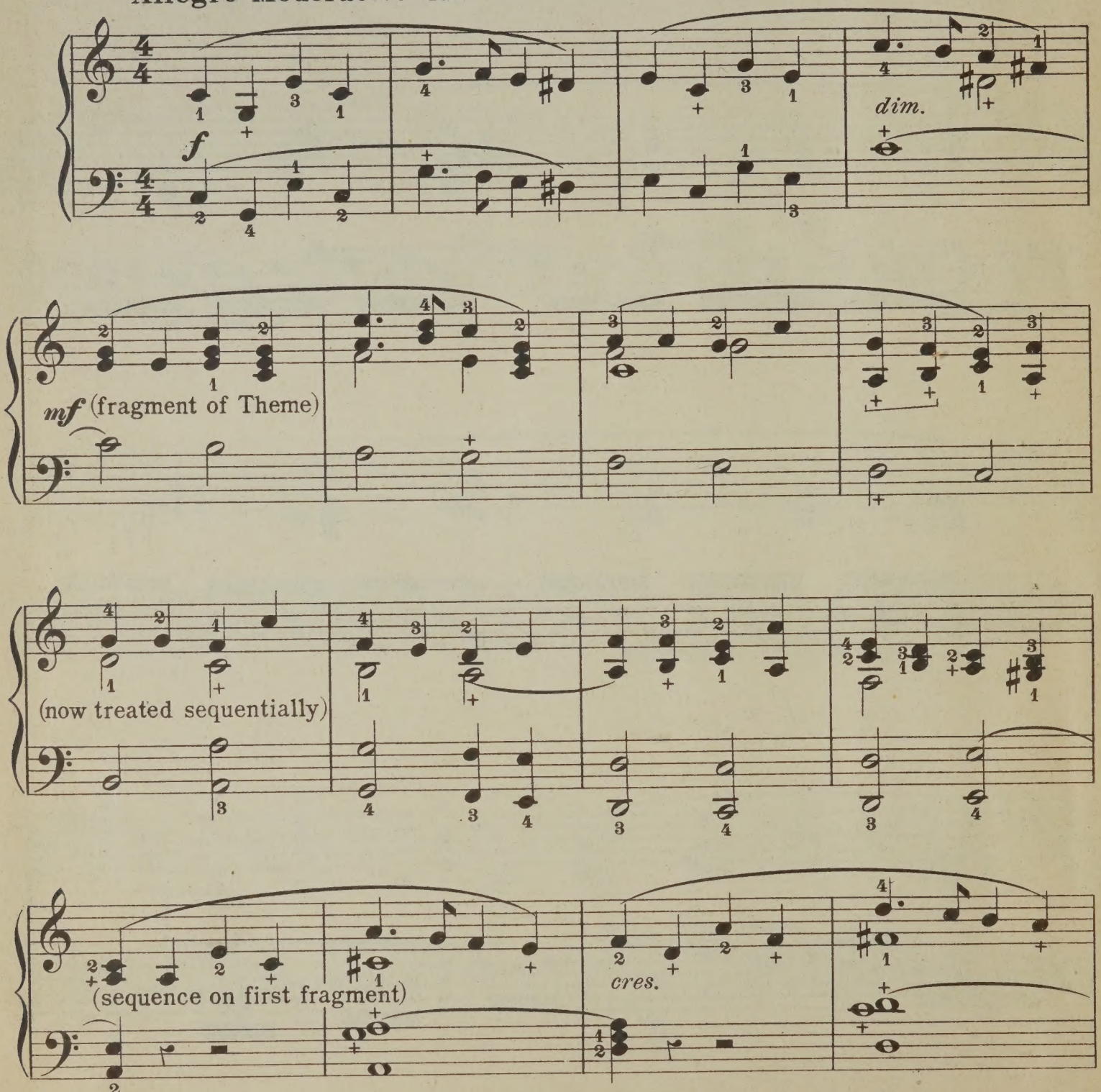

R. H.

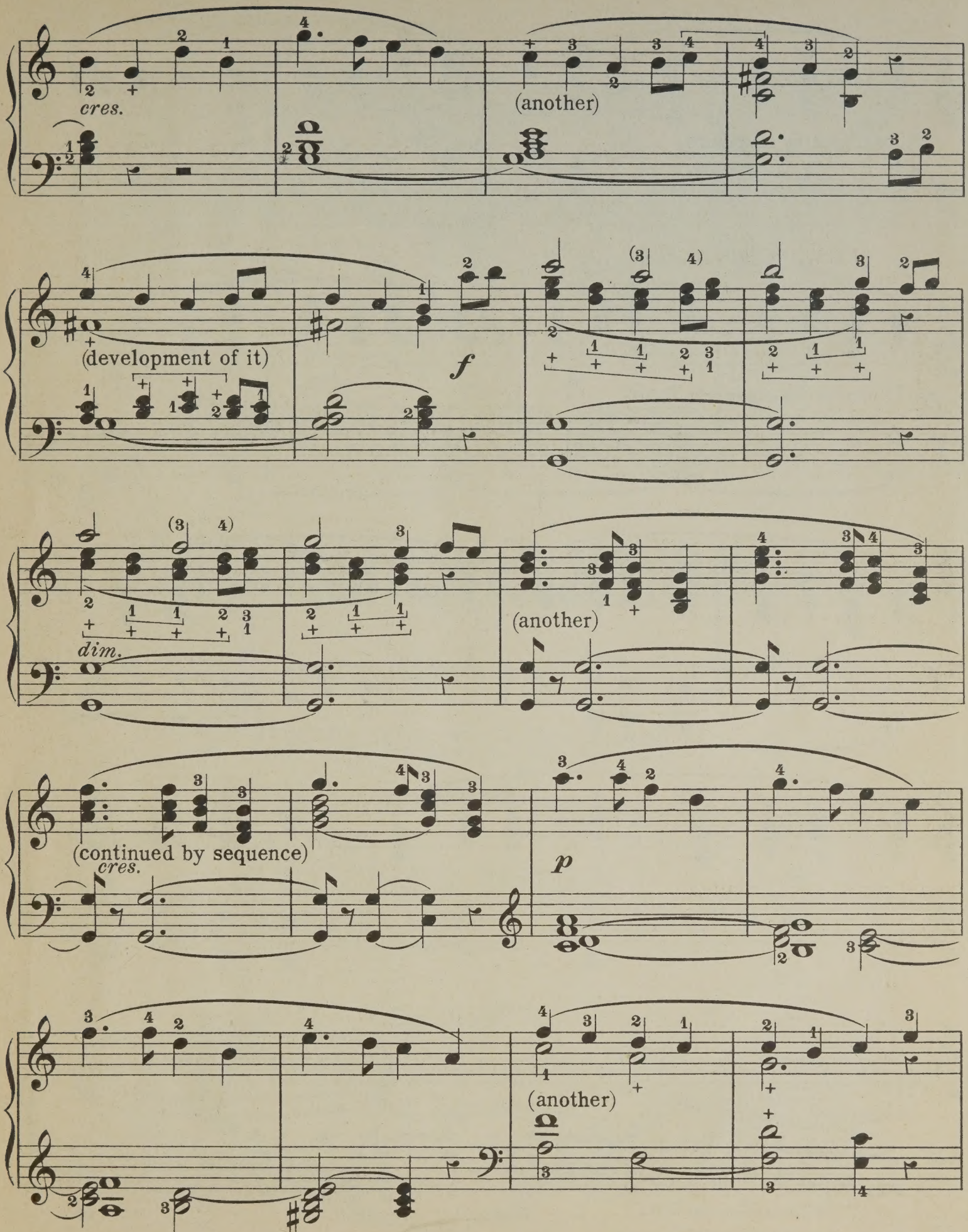
Hymn Tune Voluntary No. 6.

"LIGHT'S ABODE, CELESTIAL SALEM."

(REGENT SQUARE.)
(HENRY SMART.)

CHARLES JOSEPH FROST.





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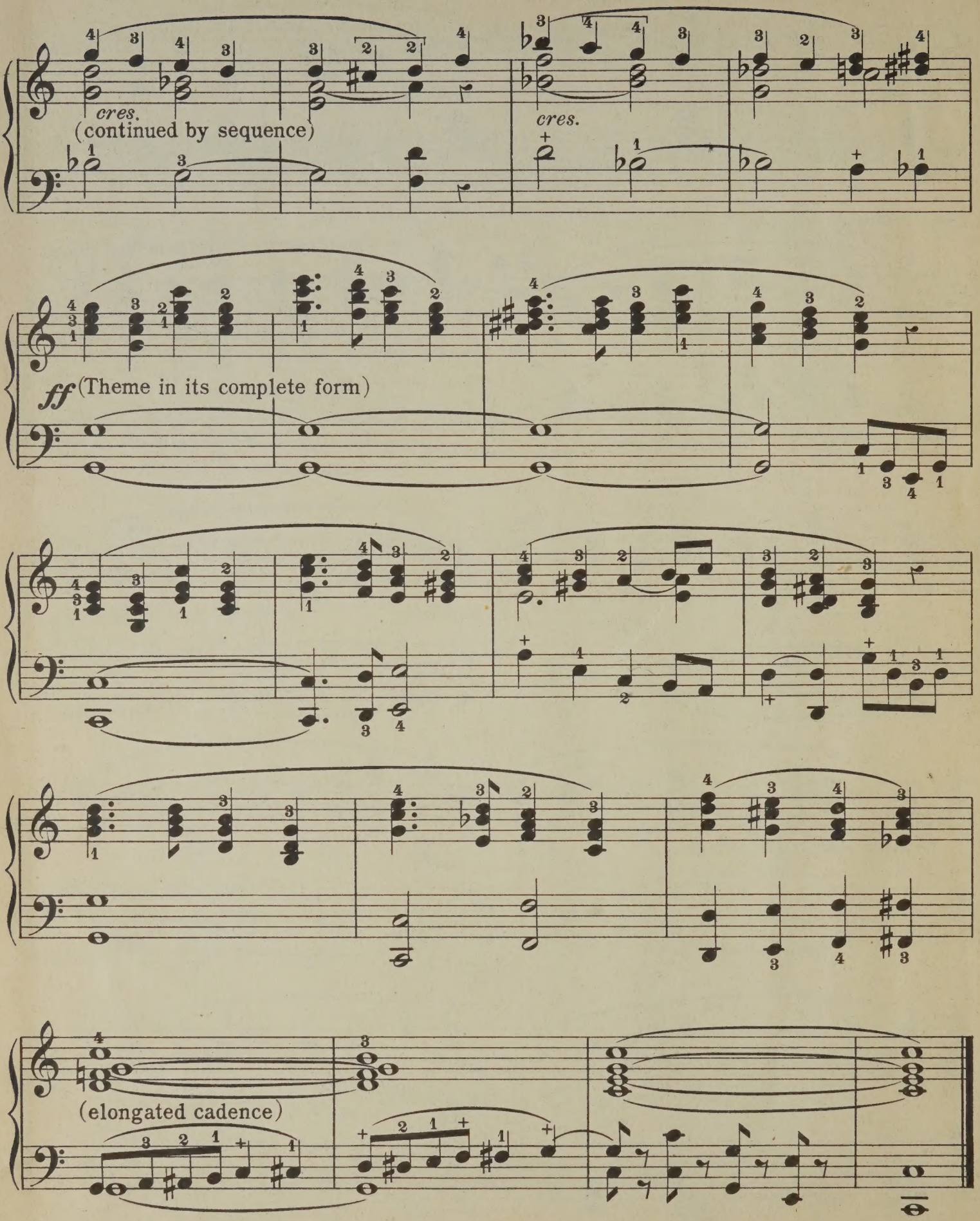

cres.
(continued by sequence)
cres.
ff (Theme in its complete form)
(elongated cadence)

Ausgewählte geistliche Gesänge

von

JOHANN MICHAEL HAYDN

in der Bearbeitung

für Harmonium oder Orgel

herausgegeben

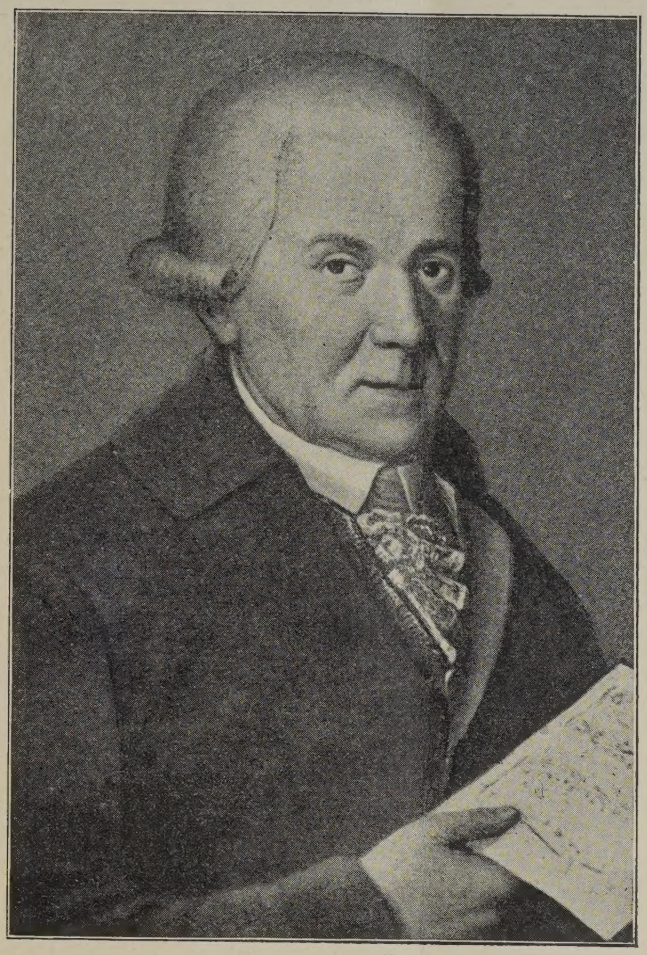
von

OTTO SCHMID-DRESDEN.

BREITKOPF & HÄRTEL,
LEIPZIG, BRÜSSEL, LONDON, NEW YORK.

Eigenthum der Verleger.

V. A. 1538.



Johann Michael Haydn.

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Anmerkungen.

Nr. 1. Die **Missa S^ti Cyrilli et Methodii** (Cdur; 4 Singstimmen, 2 Violinen, 4 Trompeten [2 Trombe, 2 Clarini], 2 Posaunen, Pauken, Bass und Orgel) stammt aus dem Jahre 1758 und ist neben der Missa S^tae Trinitatis (Ddur), die Haydn im Jahre 1754, 17 Jahre alt, für den Bischof von Temesvar (Franz Anton II., Graf Engel von Wagrain) schrieb und deren Originalpartitur die K. und K. Hofbibliothek in Wien besitzt, die älteste der Messen des Meisters. Da Letzterer, 20 Jahre alt, also 1757—58, in die Dienste des Bischofs von Grosswardein (Paul, Grafen Forgách von Ghymes) trat, haben wir in der gross angelegten (1329 Takte umfassenden) und für das Fest der beiden Apostel der Slaven (9. März) bestimmten Tonschöpfung jedenfalls das Werk vor uns, mit dem er als Kapellmeister an der St. Ladislaus-Kathedrale seine Componisten-Befähigung dokumentirte.

Nr. 2. Diese **Passionsmotette** (4 Singstimmen, Violetta, 3 Posaunen, Bass und Orgel) buchen die chronologisch-thematischen Verzeichnisse der Compositionen Haydn's nicht, auch findet sich selbige nach Mittheilung des Regenschori P. Kern in dem an kirchenmusikalischen Werken unseres Meisters besonders reichen Musikarchiv von St. Peter in Salzburg nicht. Und gleichwohl ist an der Echtheit derselben nicht zu zweifeln. P. Georg Huemer, Musikdirektor im geistlichen Stift Kremsmünster, fand die alten, fast verwischten Auflagstimmen im Anfang des Jahres 1895 zufällig auf, und deren Umschlag trägt von der Hand des trefflichen Georg Pasterwiz (geb. 1730, gest. 1803), Schüler Eberlin's und 1767—1782 Regenschori in dem genannten Benediktinerstift, den Vermerk der Autorschaft Michael Haydn's. Dabei ist zu bemerken, dass Letzterer des öftern als Gast im Kloster zu Kremsmünster weilte. Dann giebt sich die Composition aber auch in ihrer ganzen Diction und Faktur — sie gemahnt vor Allem an die weihevollen Responsorien der Charwoche, die Haydn im Jahre 1778 (4. April) schrieb und in denen sich auch eine Vertonung der Textworte der Passionsmotette findet — als ein Kind seiner Muse zu erkennen.

Nr. 3. Dieses **Graduale** (4 Singstimmen und Orgel) trägt wie der Introitus, das Offertorium (Dextera Domini) und die Communio zur Missa in coena Domini das Vollendungsdatum: 7. März 1796.

Nr. 4. Dieses **Graduale** (4 Singstimmen, 2 Violinen ad libit., Bass und Orgel) trägt das Vollendungsdatum 23. November 1787.

Nr. 5. Dieses **Graduale** (Besetzung wie Nr. 4) trägt das Vollendungsdatum 5. September 1787.

Nr. 6, 7 und 8. Diese beiden **Quadragesimal-** oder **Advents-Messen** (4 Singstimmen, 3 Posaunen nicht obligat, Bass und Orgel) schrieb Haydn neben einer dritten

in Fdur (15. Februar) im Jahre 1794. Die in Amoll trägt das Vollendungsdatum 6. März, die in Dmoll dasjenige 31. März. Diese instrumentirte später Eybler, jene Assmayer. Die Originalpartituren besitzt das Benediktinerstift Kremsmünster. Das Agnus Dei der Dmoll-Messe fand Aufnahme in das Michael Haydn-(Klavier)Album, Volksausgabe Nr. 1498.

Nr. 9. I. Das Autograph dieses Weihnachtsgesanges besitzt das städtische Museum Carolino Augusteum in Salzburg (Direktor Dr. Petter). Es trägt Michael Haydn's eigenhändigen Vermerk: 20. December 1786.

II. »Kirchenlied am hohen Feste der Geburt Christi« und

III. »Triumphlied am Palmsonntag« sind Michael Haydn's dem II. Theil des salzburgischen Gesangbuchs (Salzburg, Waisenhausbuchhandlung und churfürstl. Industrie-Comtoir zu München, 1783) als Anhang beigegebenen Melodien (zweistimmig mit beziffertem Bass) entnommen. Der I. Theil des salzburgischen Gesangbuchs erschien 1790 bei Frz. Xav. Duyle, »Hof- und akademischen Buchdrucker und Buchhändler«, Salzburg, in einer »neuen, vom Herrn Michael Haydn, hochfürstlich. Koncertmeister vermehrten und verbesserten Auflage« gleichfalls mit Melodien des Meisters.

Notes.

N° 1. The **"Missa S^ti^ Cyrilli et Methodii"** (Cmajor; 4 voice-parts, 2 violins, 4 trumpets (2 trombe and 2 Clarini), 2 trombones, drums, bass and organ) dates from the year 1758 and is, next to the Missa S^tae^ Trinitatis (in Dmajor), which Haydn wrote in 1754, when only 17 years old, for the Bishop of Temesvar (Francis Anthony II., Count Engel von Wagrain), the original score of which is in the possession of the I. and R. Court-Library, Vienna, the oldest of the master's masses. As the last-named, in his 20th year, in 1757—58, entered into the service of the bishop of Grosswardein (Paul, Count Forgách of Ghymes) we undoubtedly find in this elaborate mass (which consists of 1329 bars), the same having been written for the Feast of the Two Apostles of the Slavonians (on 9th March), the work which he wrote as chapel-master of the St. Ladislaus-Cathedral in evidence of his abilities as a composer.

N° 2. This **"Passion-Motet"** (4 voice-parts, violetta, 3 trombones, bass and organ) is not entered in the chronological, thematic list of Haydn's compositions and, according to a communication from the Regens-chori, P. Kern, the same is not to be found in the musical archives of St Peters in Salzburg, which are especially rich in the sacred works of the master. And yet the genuineness thereof is undoubted. P. Georg Huemer, the music-director of the religious order of Kremsmünster, found the old, almost effaced parts early in 1895 by accident and the cover thereof bears a note in the handwriting of the excellent Georg Pasterwiz (b. 1730, d. 1803), who was a pupil of Eberlin and from 1767 to 1782 the Regenschori in the said Benedictine order, attributing the authorship to Michael Haydn. It must be stated here that the last named was often a guest at the Kremsmünster Cloister. Besides this the whole diction and form of the composition — it reminds one above all of the dedicatory responses of the Passion-week which Haydn wrote in the year 1778 (4th April) and in which the intoning of the words of the passion-motet are found — show this to be a child of his Muse.

N° 3. This **Graduale** (4 voice-parts and organ) bears, like the Introitus, the Offertorium (Dextera Domini) and the Communio to the Missa in coena Domini, the 7th March 1796 as the date of completion.

N° 4. This **Graduale** (4 voice-parts, 2 violins ad lib., bass and organ) bears as date of completion the 23rd of Nov. 1787.

N° 5. This **Graduale** (voiced like N° 4) bears the 5th of September 1787 as date of completion.

N°s 6, 7 and 8. These **Quadragesimae** or **Advent-Masses,** were written by Haydn, together with a third in Fmajor (15th Febr.) in 1794. The one in Aminor

bears as date of completion the 6th March, that in Dminor the 31st March. This was instrumented subsequently by Eybler, the other by Assmayer. The original scores are owned by the Benedictine order of Kremsmünster. The Agnus Dei of the Dminor Mass is given in the Michael Haydn Pianoforte-Album, Popular Edition, N° 1498.

N° 9. I. The autograph of this Christmas-Hymn is in the possession of the City Museum Carolino Augusteum, Salzburg (Dr. Petter, director). It bears Michael Haydn's own note: 20th Dec. 1786.

II. "Church Hymn for the High Festival of the Birth of Christ" and

III. "the Song of Triumph for Palm Sunday" are added as supplements to Part II of the Salzburg Hymnbook (Salzburg, Orphan-house-Bookstore and Industrial-Office, Munich, 1783), and are taken from Michael Haydn's melodies (2 voices with figured bass). Part I of the Salzburg Hymnbook appeared in 1790 (the publisher being Frz. Xav. Duyle, Court- and Academical Printer and Bookseller at Salzburg) in "a new, enlarged and improved edition revised by Mr Michael Haydn, High Princely Concert-Master", and this also contained melodies by him.

„Qui tollis“

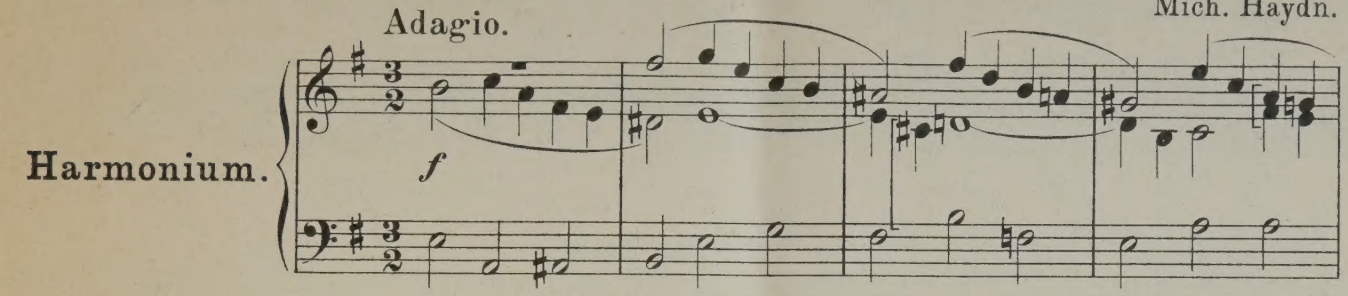
aus der Missa S^ti^ Cyrilli et Methodii in C-dur.

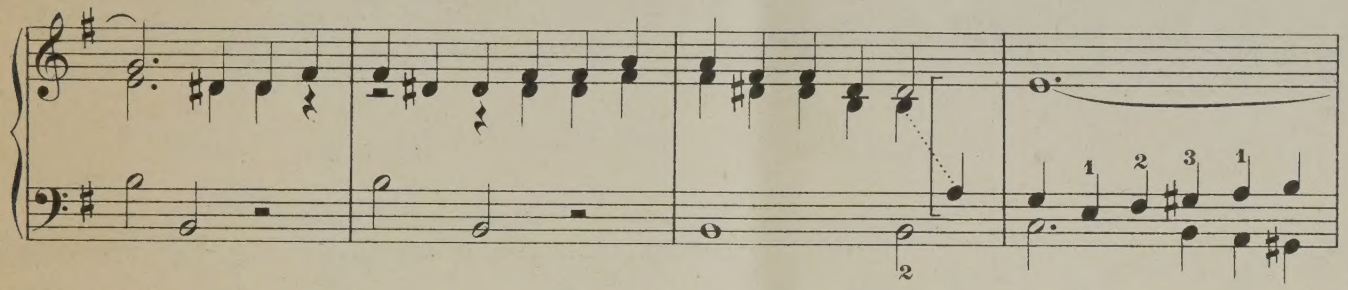
Mich. Haydn.

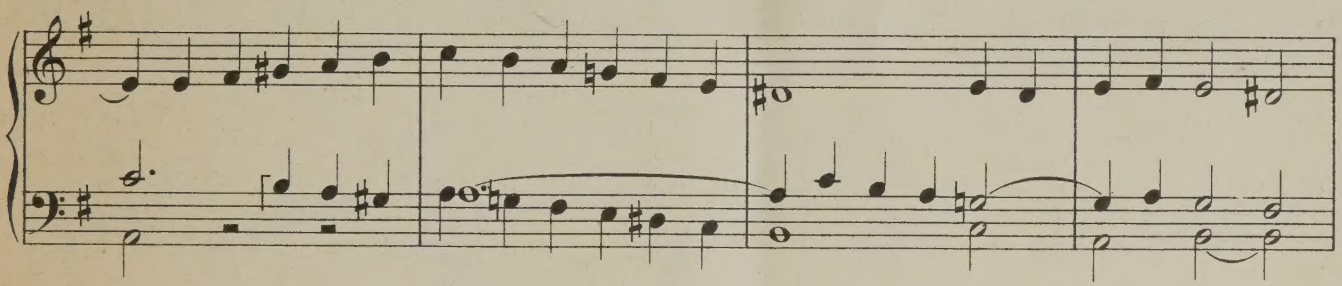
Adagio.

Harmonium.

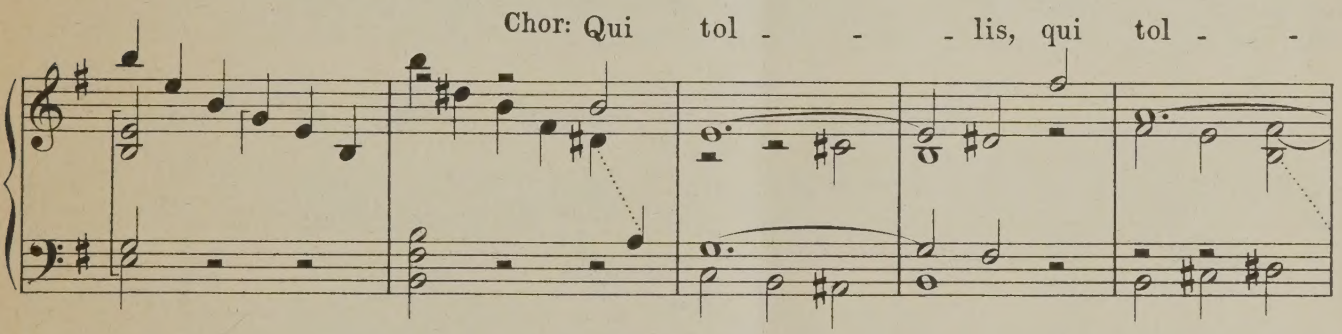
f



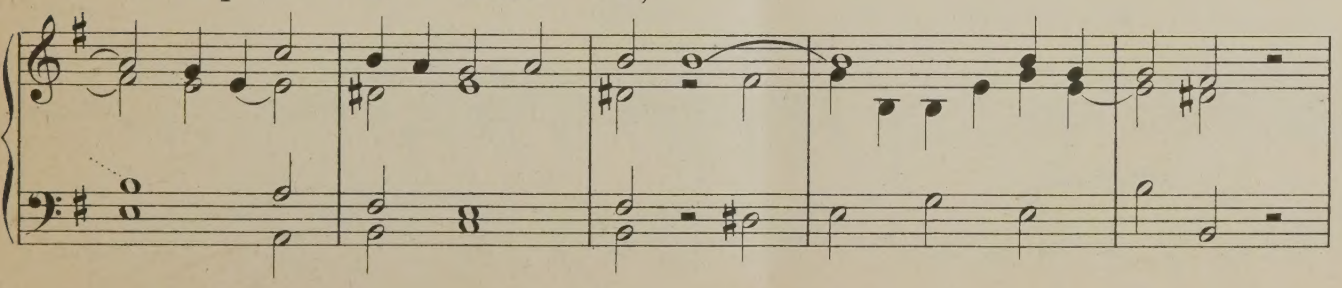




Chor: Qui tol - - - lis, qui tol - -



- lis pec_ca - ta mun - - di,



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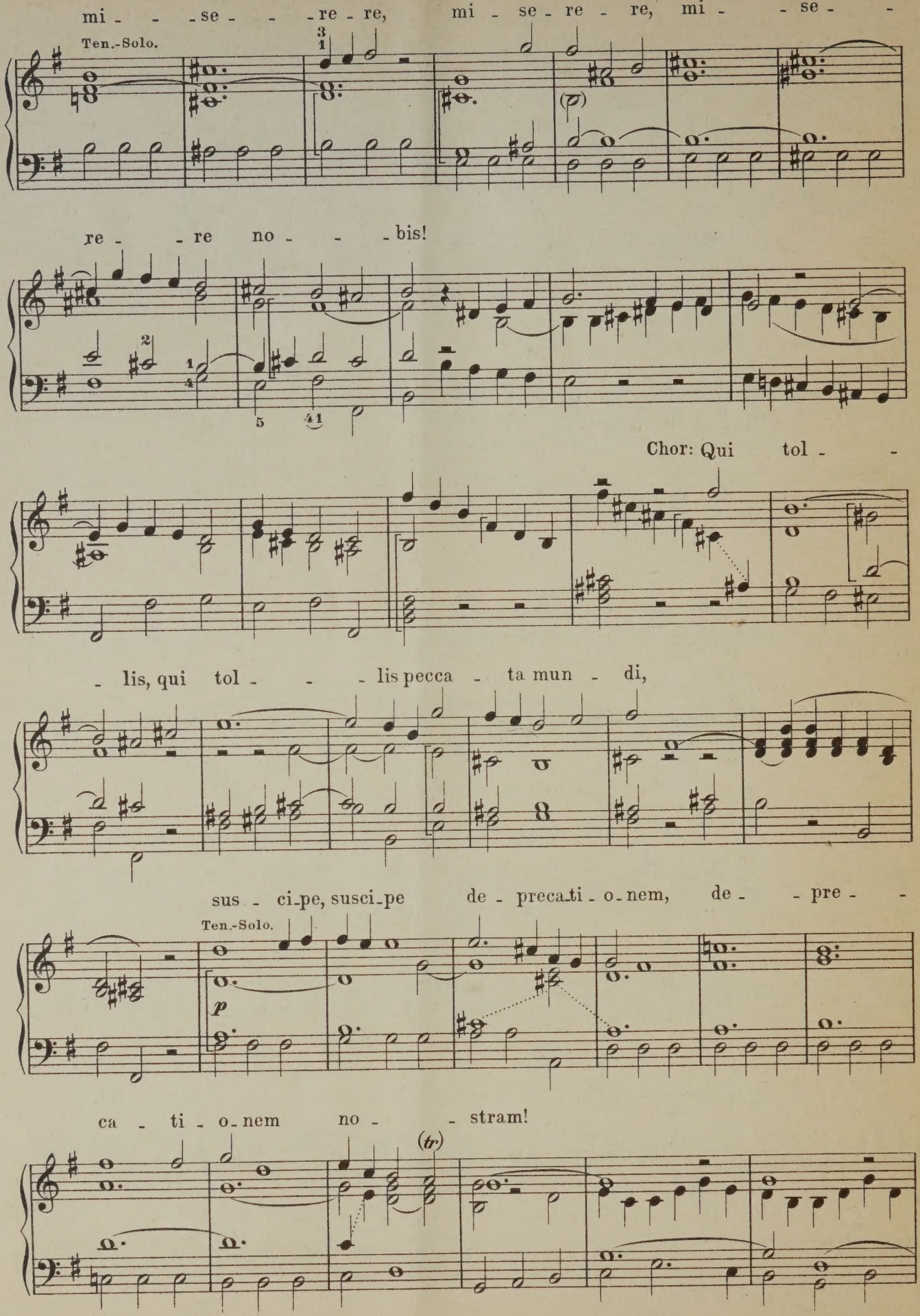
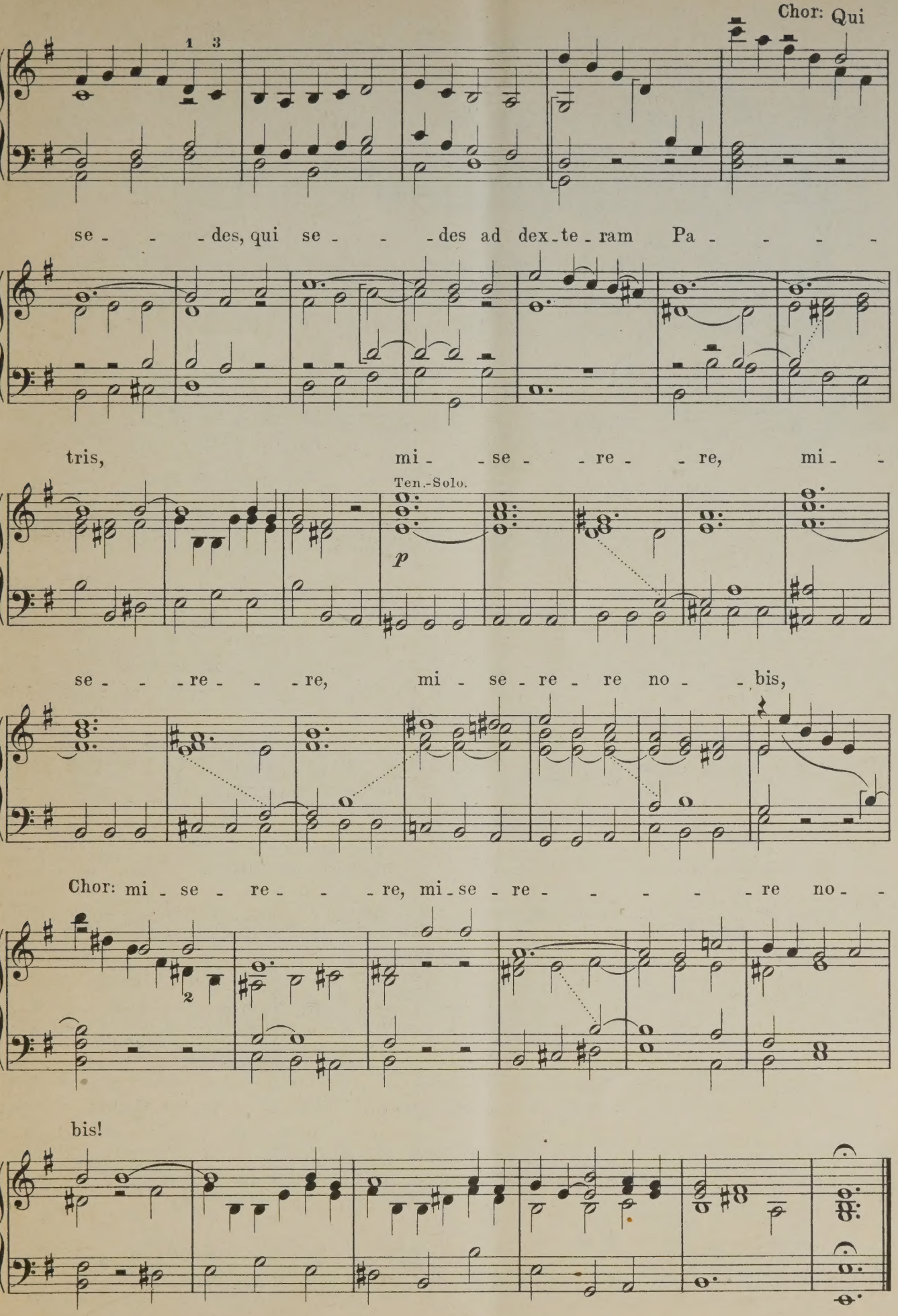
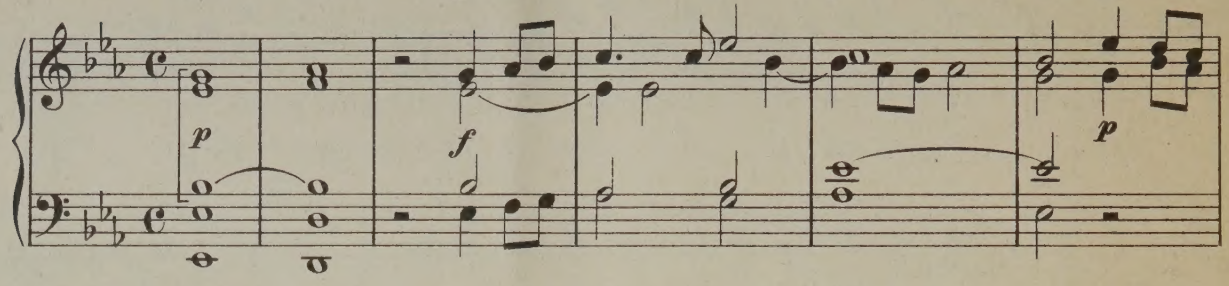

mi - - - se - - - re - re, mi - se - re - re, mi - - se - -
Ten.-Solo.
re - - re no - - - bis!
Chor: Qui tol - -
- lis, qui tol - - - lis pecca - ta mun - di,
sus - ci-pe, susci-pe de - preca-ti - o-nem, de - - pre - -
Ten.-Solo.
p
ca - ti - o-nem no - - stram!
(tr)


Chor: Qui
1 3
se - - - des, qui se - - - des ad dex - te - ram Pa - - - -
tris, mi - - se - - re - - re, mi - -
Ten.-Solo.
p
se - - - re - - - re, mi - se - re - re no - - bis,
Chor: mi - se - re - - - re, mi - se - re - - - - - re no - -
2
bis!

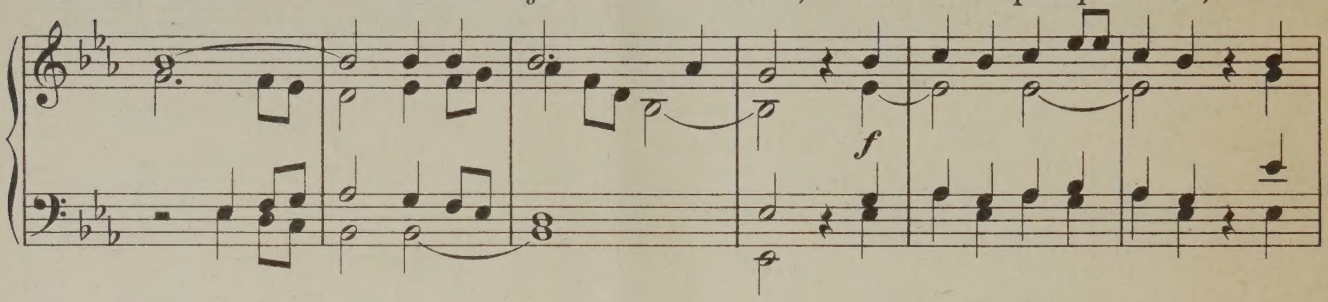
Motetto di Passione.

Adagio.

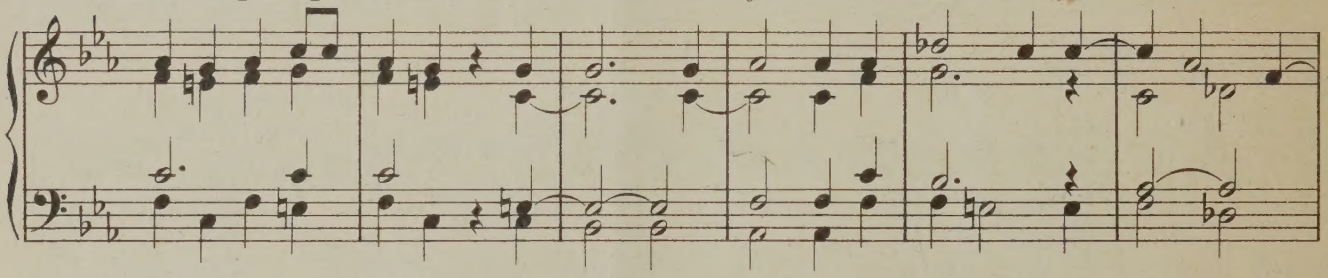
Ec - ce quomodo mo - ritur ju - - - stus, quomo_do



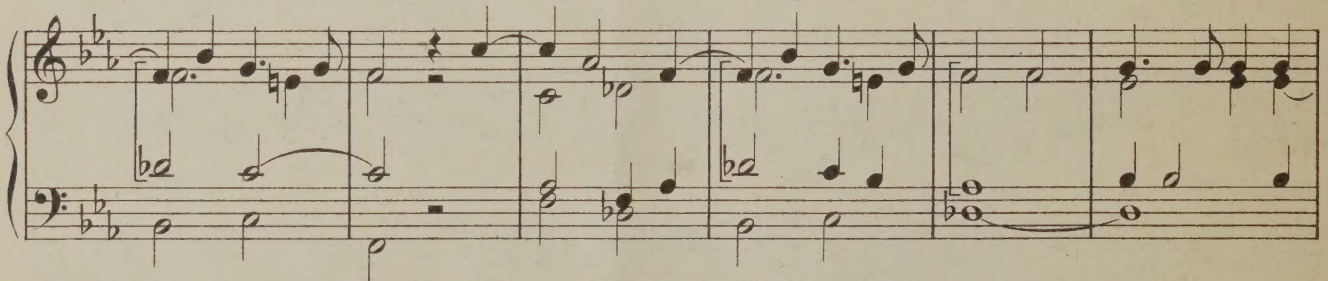
mo - - - ri_tur ju - - - stus, et nemo percipit corde, et



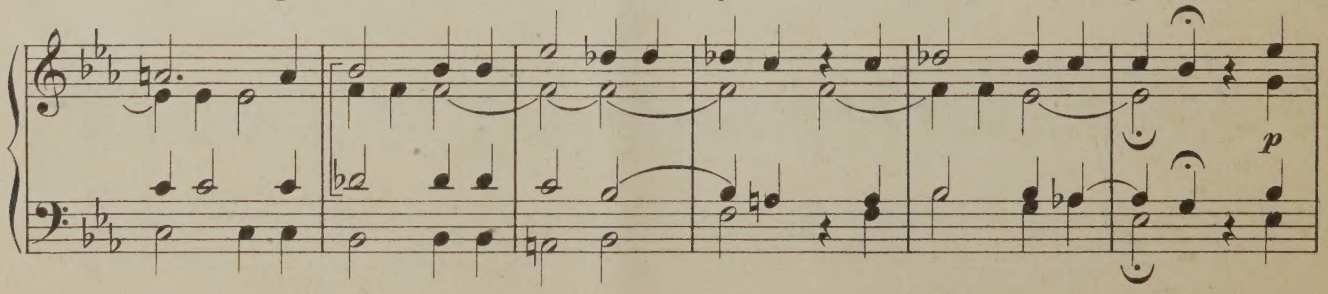
ne_mo per_cipit cor_de, et vi - ri ju - sti tol_lun - tur, et ne - mo

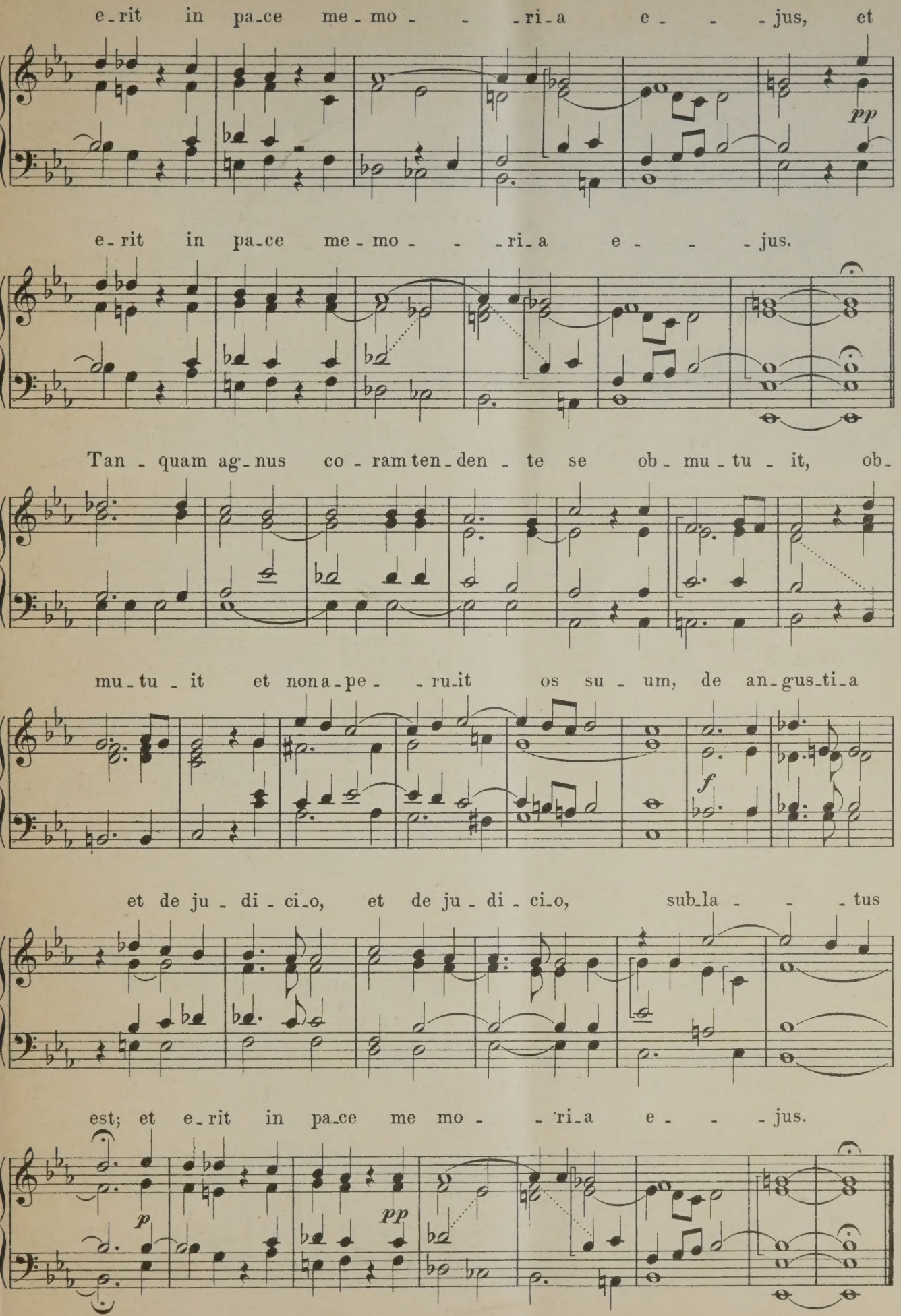


con_si - de_rat, et ne - mo con_si - de_rat, a fa - ci_e i_



ni - qui_ta - tis sub_la_tus est justus, sub_la - tus est ju_stus; et



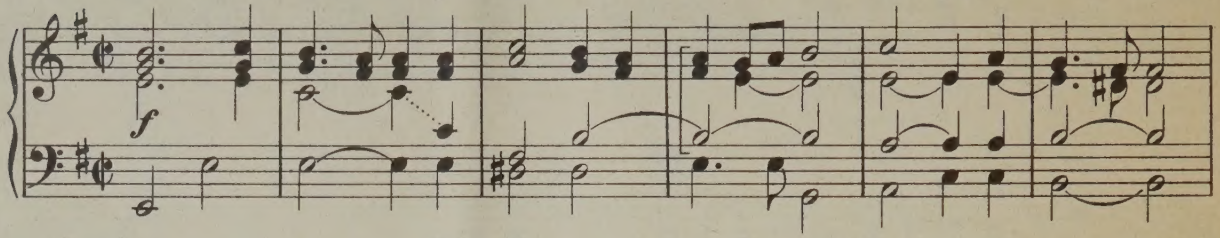

e-rit in pa-ce me-mo- -ri-a e- -jus, et
pp
e-rit in pa-ce me-mo- -ri-a e- -jus.
Tan-quam ag-nus co-ram ten-den-te se ob-mu-tu-it, ob-
mu-tu-it et non a-pe- -ru-it os su-um, de an-gus-ti-a
f
et de ju-di-ci-o, et de ju-di-ci-o, sub-la- -tus
est; et e-rit in pa-ce me mo- -ri-a e- -jus.
p
pp

Graduale

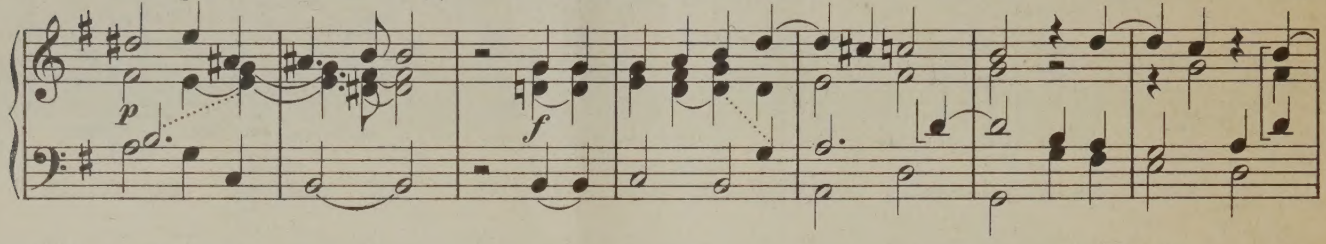
aus der Missa in coena Domini.

Adagio non molto.

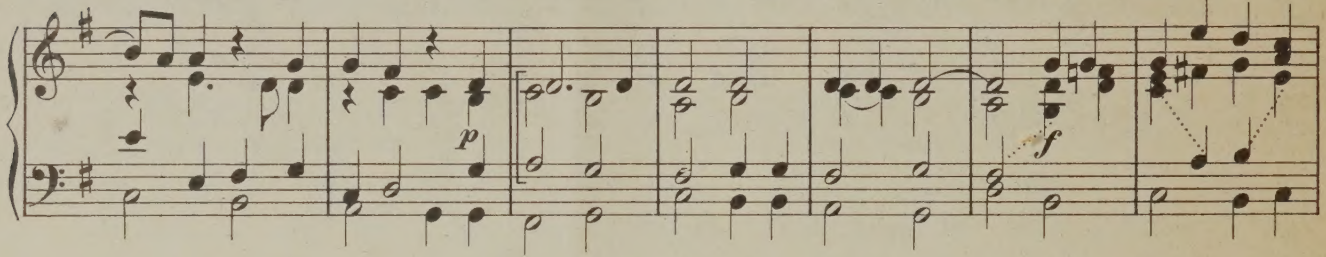
Chri - stus fac-tus est pro no-bis o - be-di - ens us - que ad mor - tem,



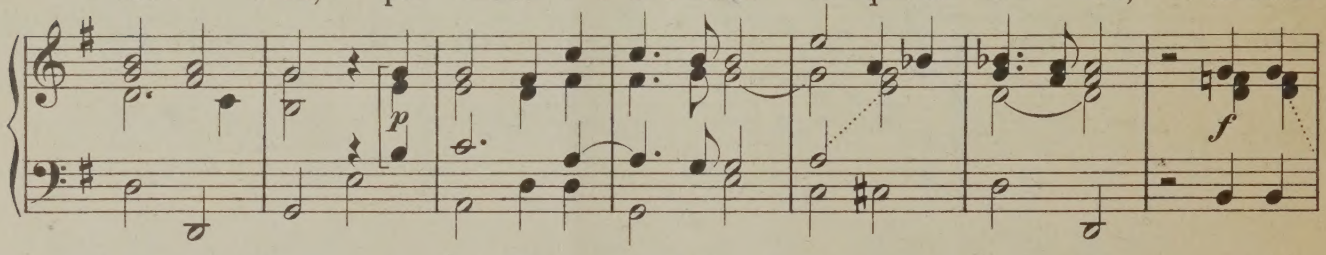
us - que ad mor - tem, mortem au - tem cru - - - cis. Chri - stus fac-



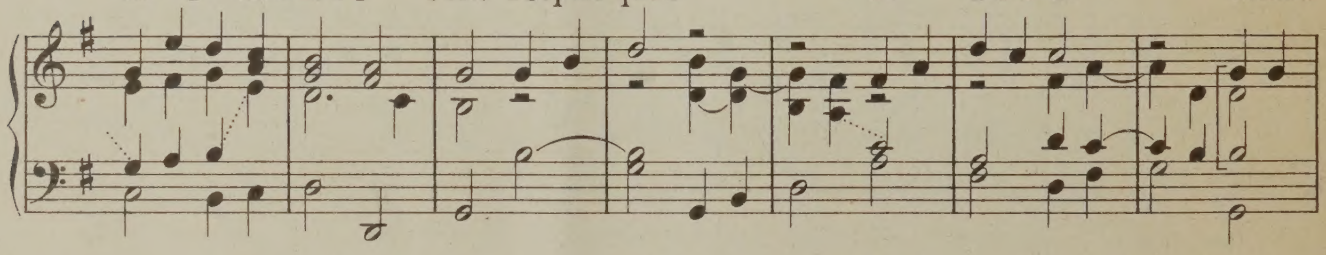
tus est pro nobis o - be - di-ens us - que ad mor-tem, morten au - tem



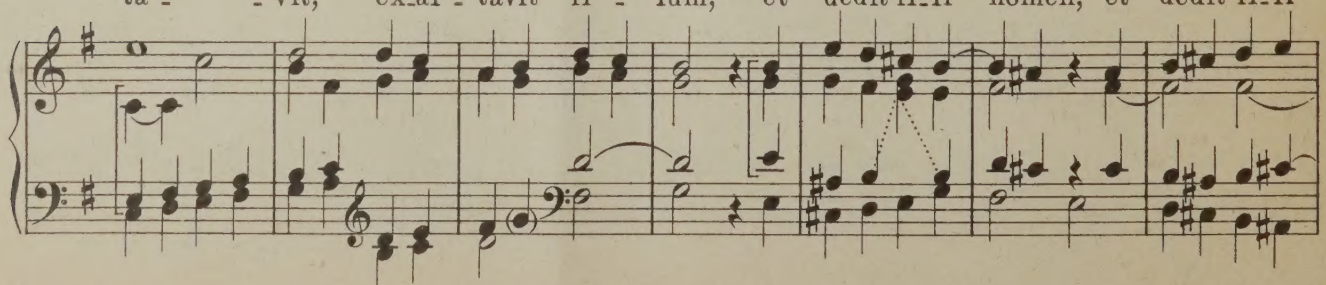
cru - - cis, pro no-bis o - be - diens us - que ad mor - tem, mortem

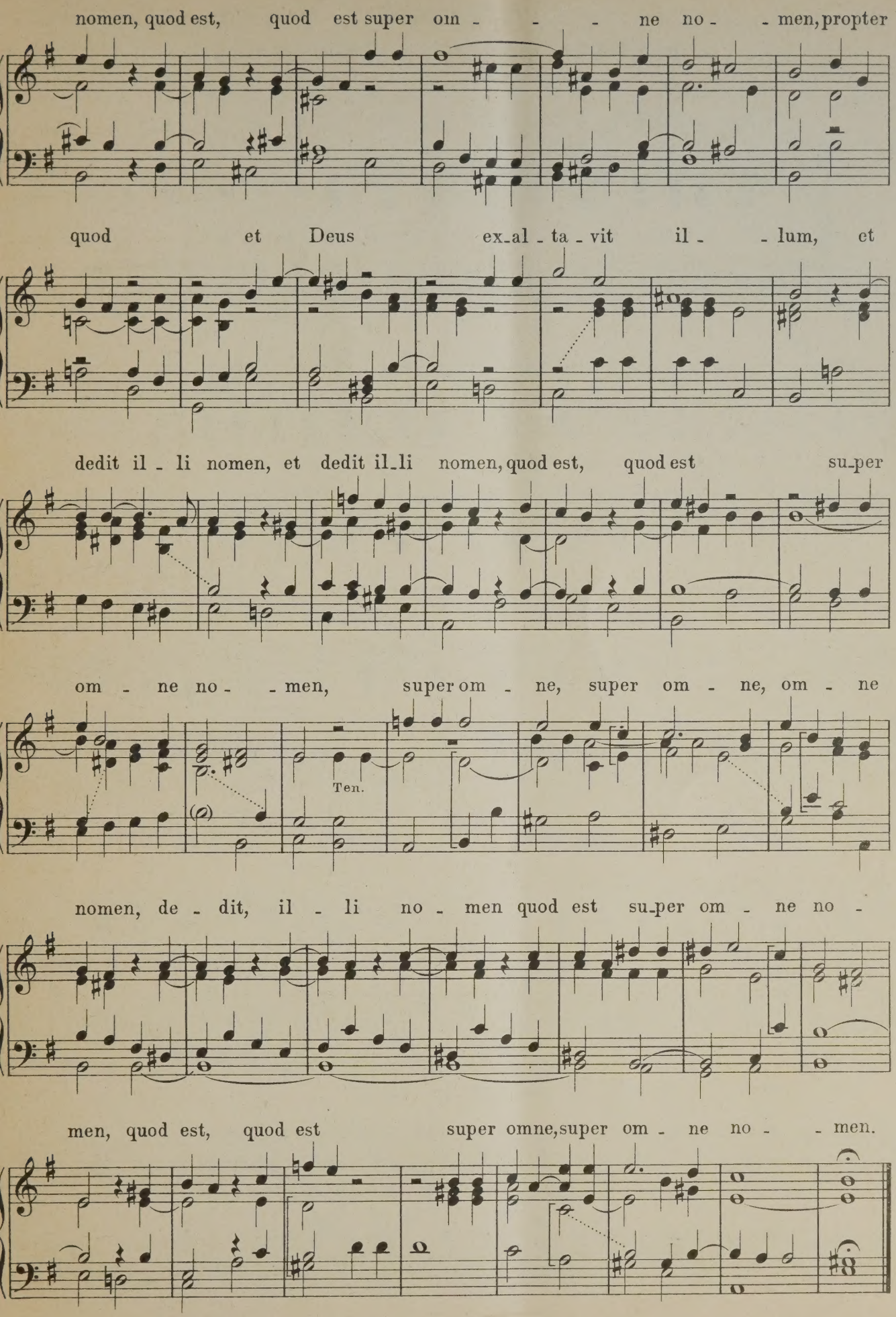


au - tem cru - - cis. Propter quod et De - us ex-al -



ta - - vit, ex-al - tavit il - lum, et dedit il-li nomen, et dedit il-li

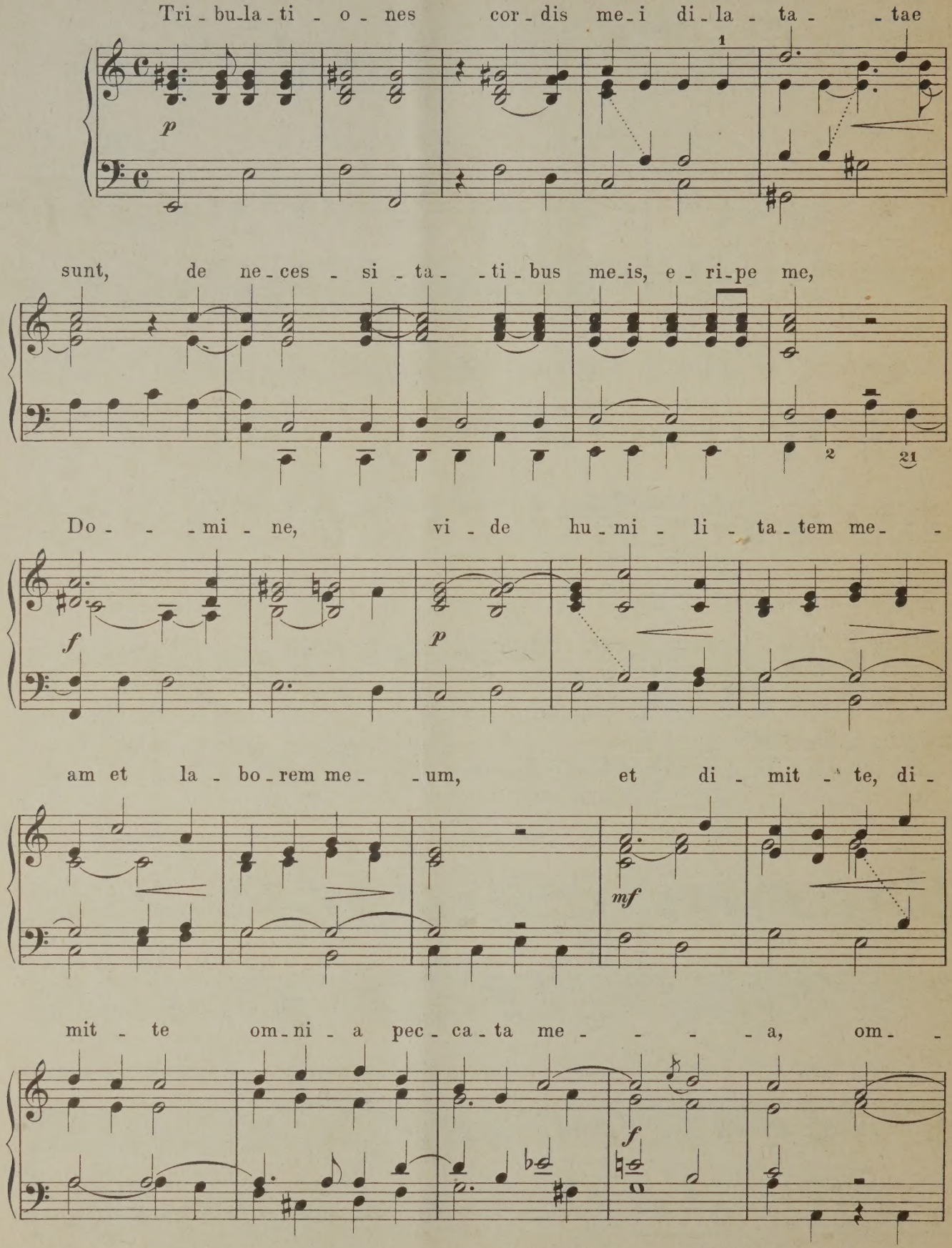


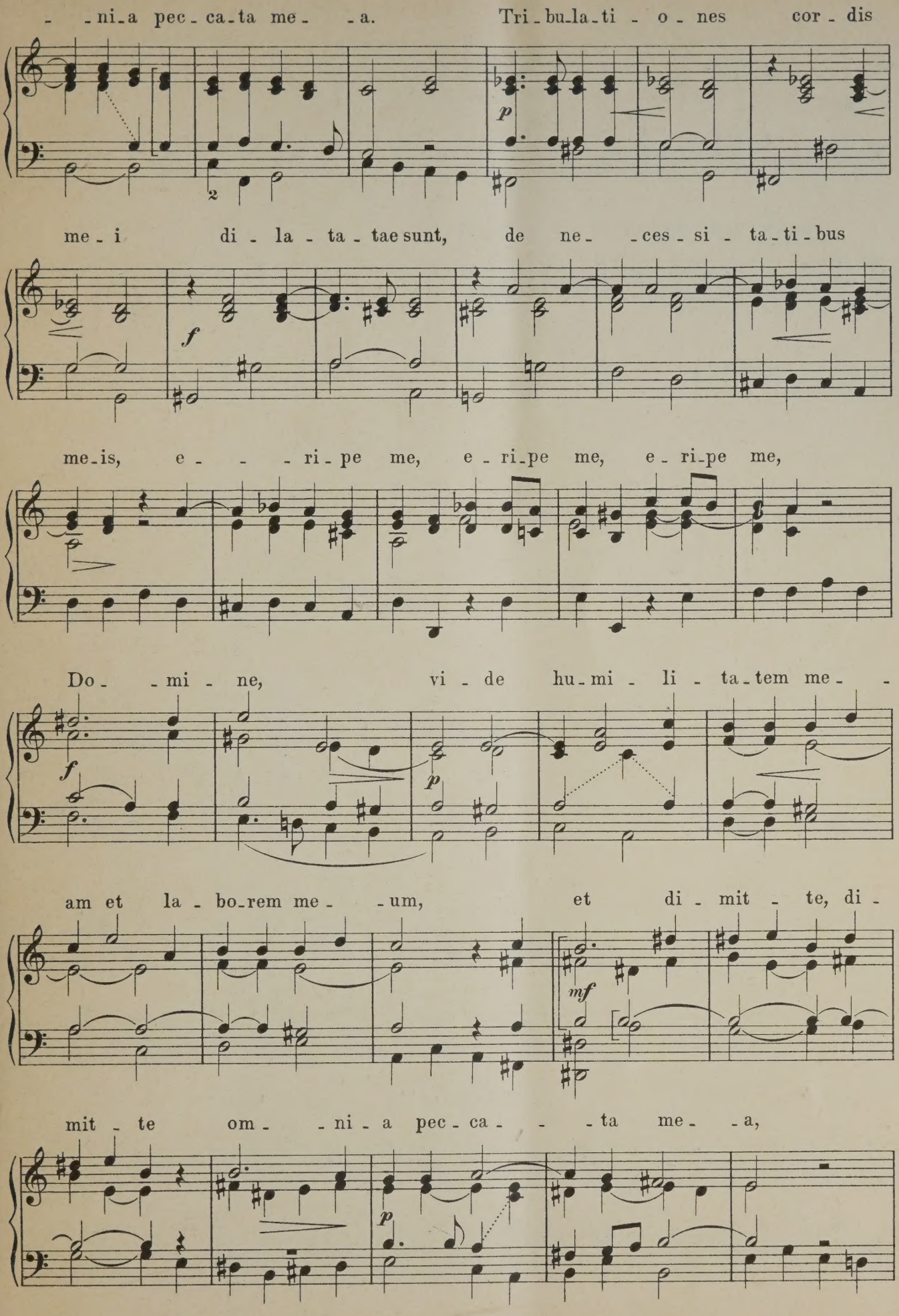

nomen, quod est, quod est super om - - - ne no - - men, propter
quod et Deus ex_al - ta - vit il - - lum, et
dedit il - li nomen, et dedit il_li nomen, quod est, quod est su_per
om - ne no - - men, super om - ne, super om - ne, om - ne
Ten.
nomen, de - dit, il - li no - men quod est su_per om - ne no -
men, quod est, quod est super omne, super om - ne no - - men.

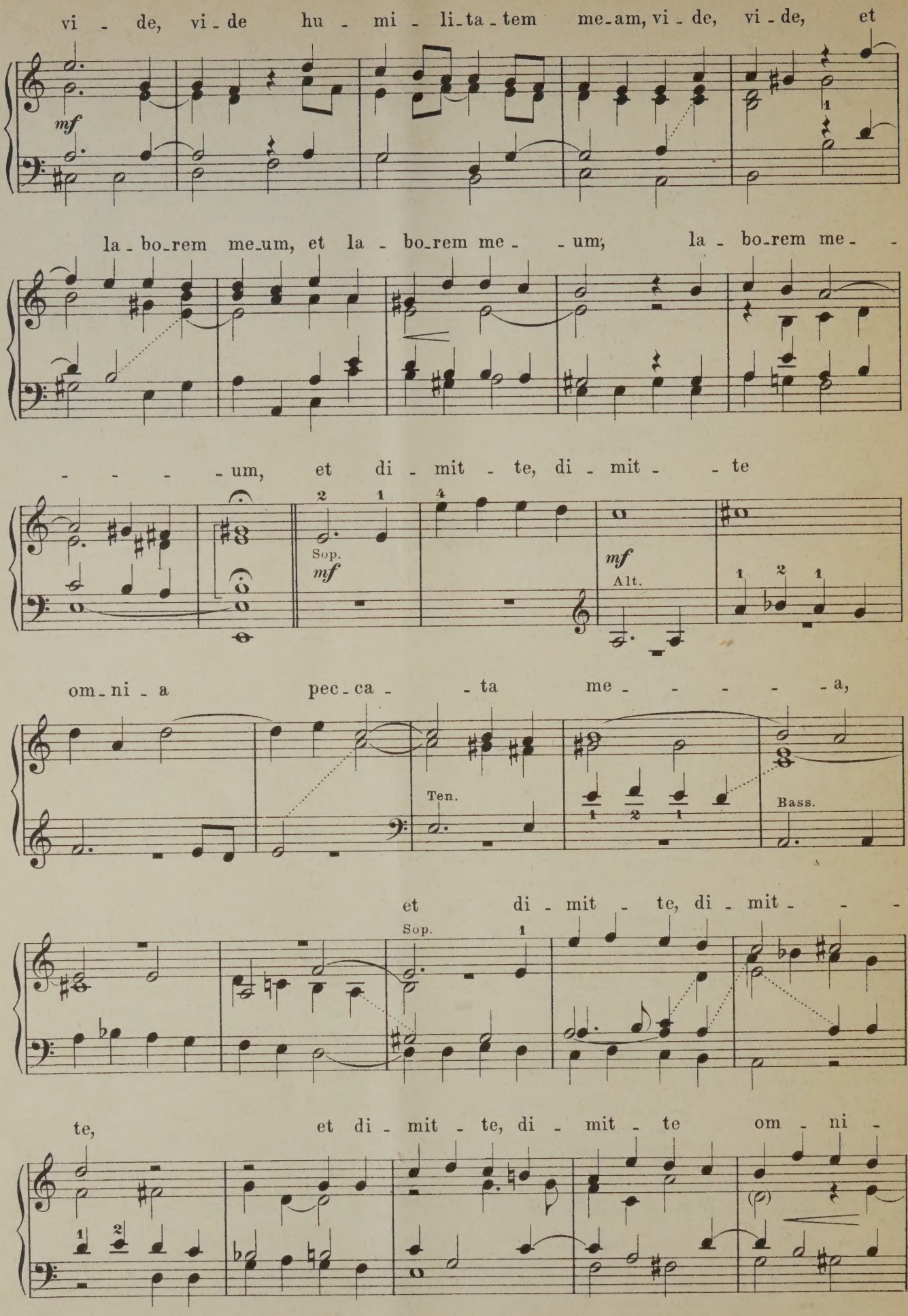
Graduale

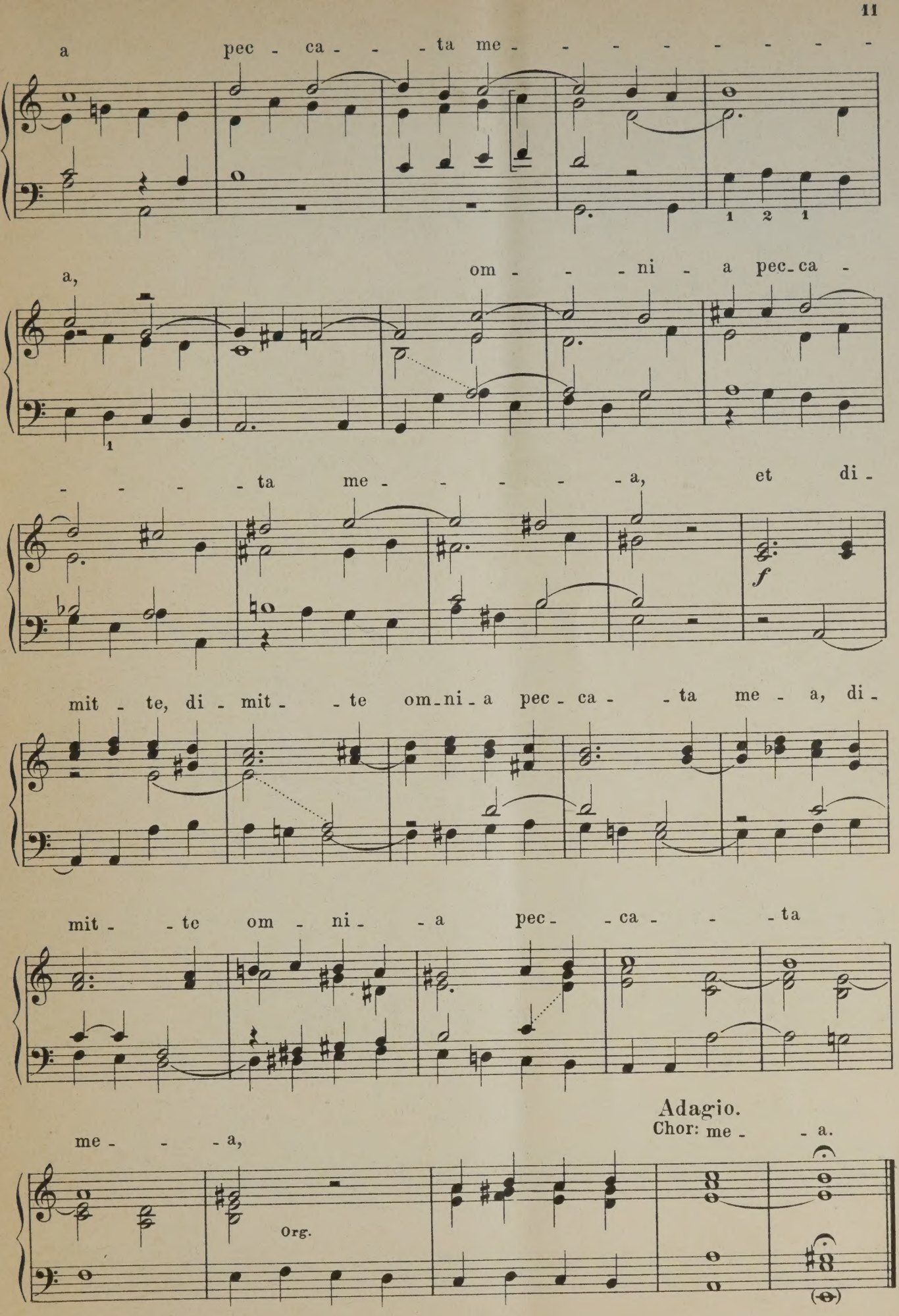
pro Dominica secunda in Quadragesima.

Moderato.




- -ni-a pec-ca-ta me- -a. Tri-bu-la-ti - o - nes cor - dis
p
me - i di - la - ta - tae sunt, de ne- -ces - si - ta - ti - bus
f
me-is, e- - - ri - pe me, e - ri-pe me, e - ri-pe me,
Do- -mi - ne, vi - de hu-mi - li - ta-tem me- -
f
p
am et la - bo-rem me- -um, et di - mit - te, di -
mf
mit - te om- -ni - a pec - ca- - - ta me- -a,
p

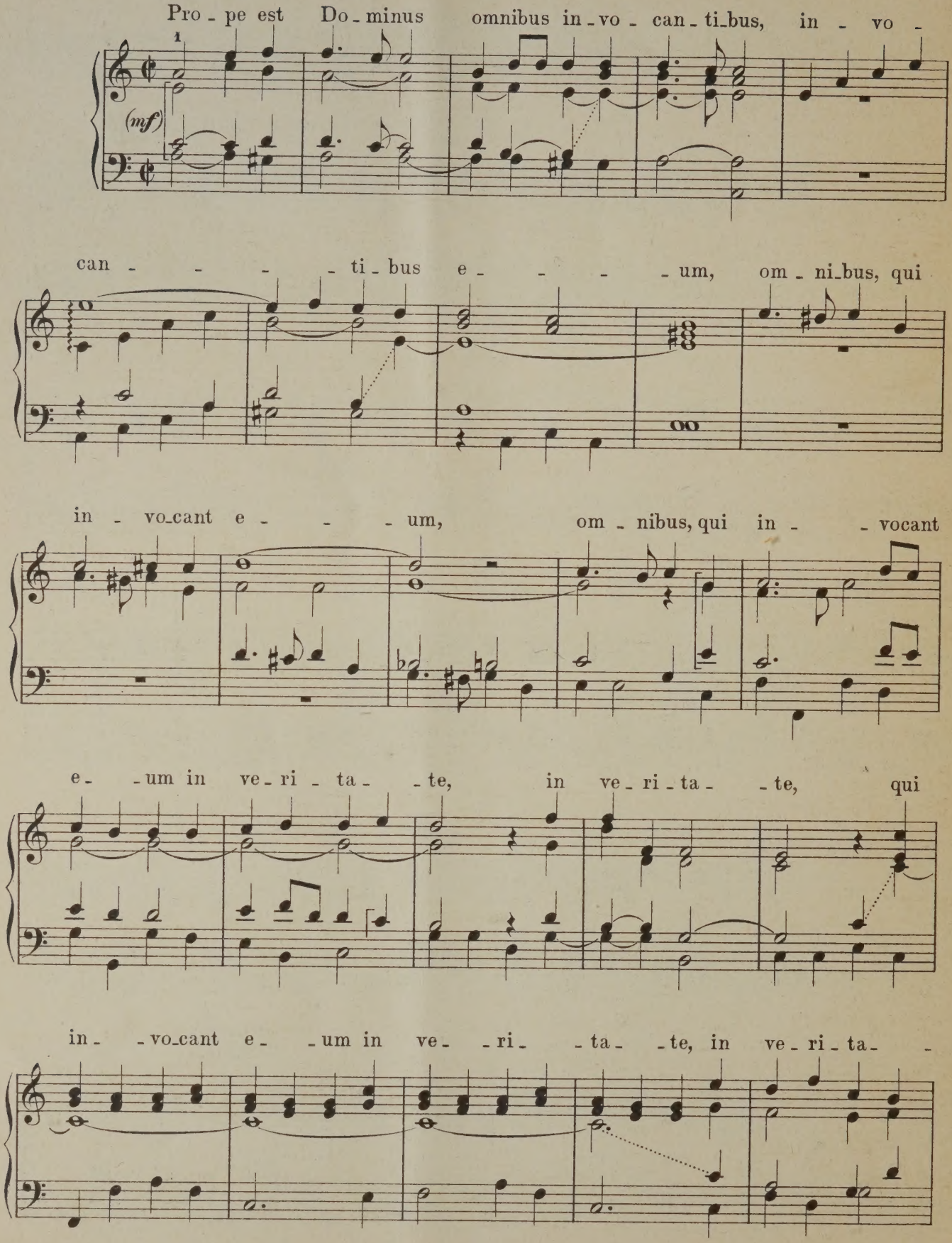

vi - de, vi - de hu - mi - li - ta - tem me - am, vi - de, vi - de, et
mf
la - bo - rem me - um, et la - bo - rem me - - um, la - bo - rem me - -
- - - - um, et di - mit - te, di - mit - - te
Sop.
mf
mf
Alt.
om - ni - a pec - ca - - ta me - - - - - a,
Ten.
Bass.
et di - mit - te, di - mit - - -
Sop.
te, et di - mit - te, di - mit - te om - ni -

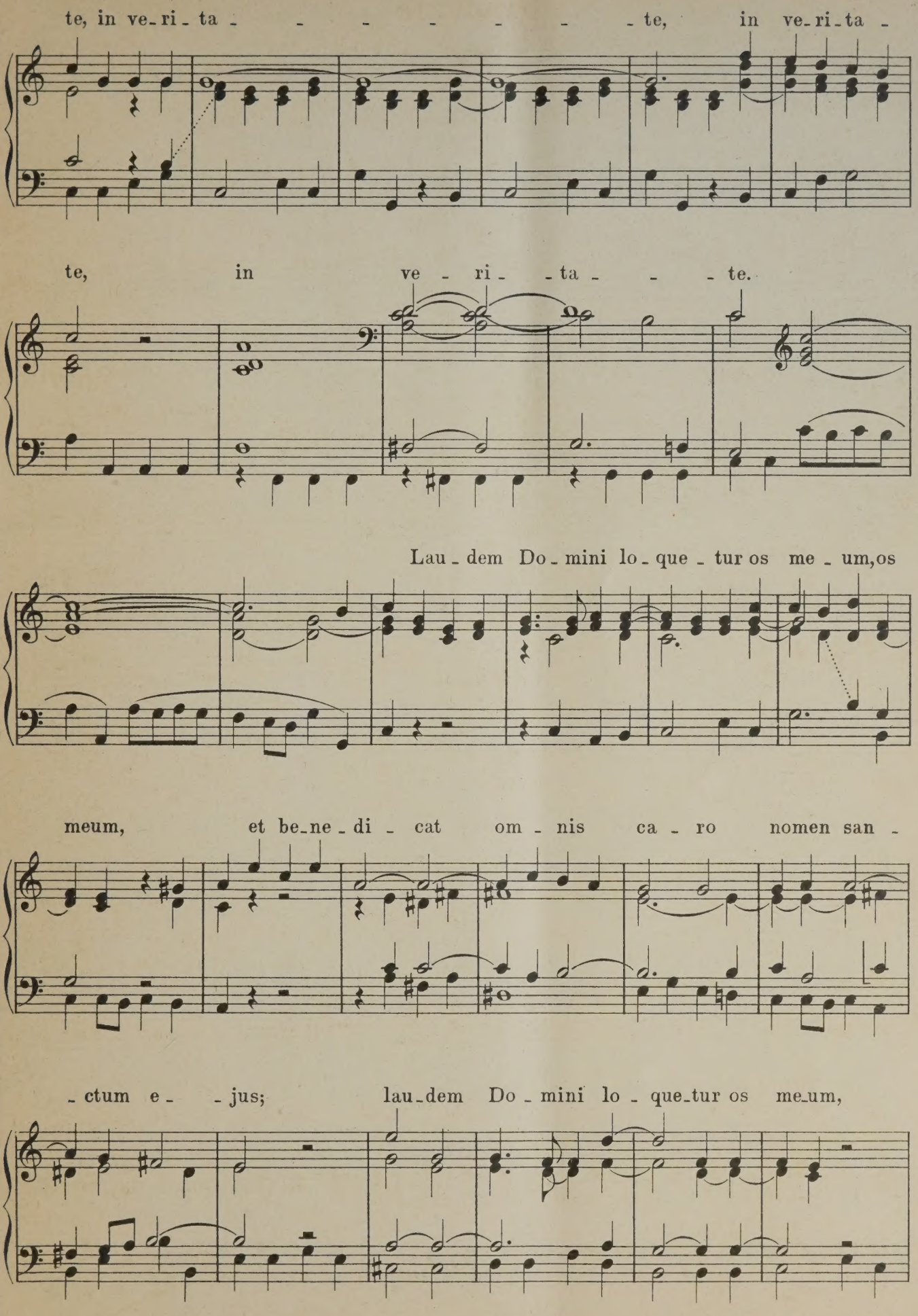

a pec - ca - - - ta me - - - - - - - - -
1 2 1
a, om - - - ni - a pec - ca -
1
- - - - ta me - - - - - - a, et di -
f
mit - te, di - mit - - te om - ni - a pec - ca - - ta me - a, di -
mit - - te om - ni - - a pec - - ca - - - ta
Adagio.
Chor: me - - a.
me - - - a,
Org.

Graduale

pro Dominica IV. Adventus.

Andante.




te, in ve-ri-ta - - - - - - - te, in ve-ri-ta -
te, in ve - ri - - ta - - - te.
Lau-dem Do-mini lo-que-tur os me-um, os
meum, et be-ne-di-cat om-nis ca-ro nomen san-
-ctum e- -jus; lau-dem Do-mini lo-que-tur os me-um,

et be - ne - di - cat om - - nis ca - ro, et be - ne -

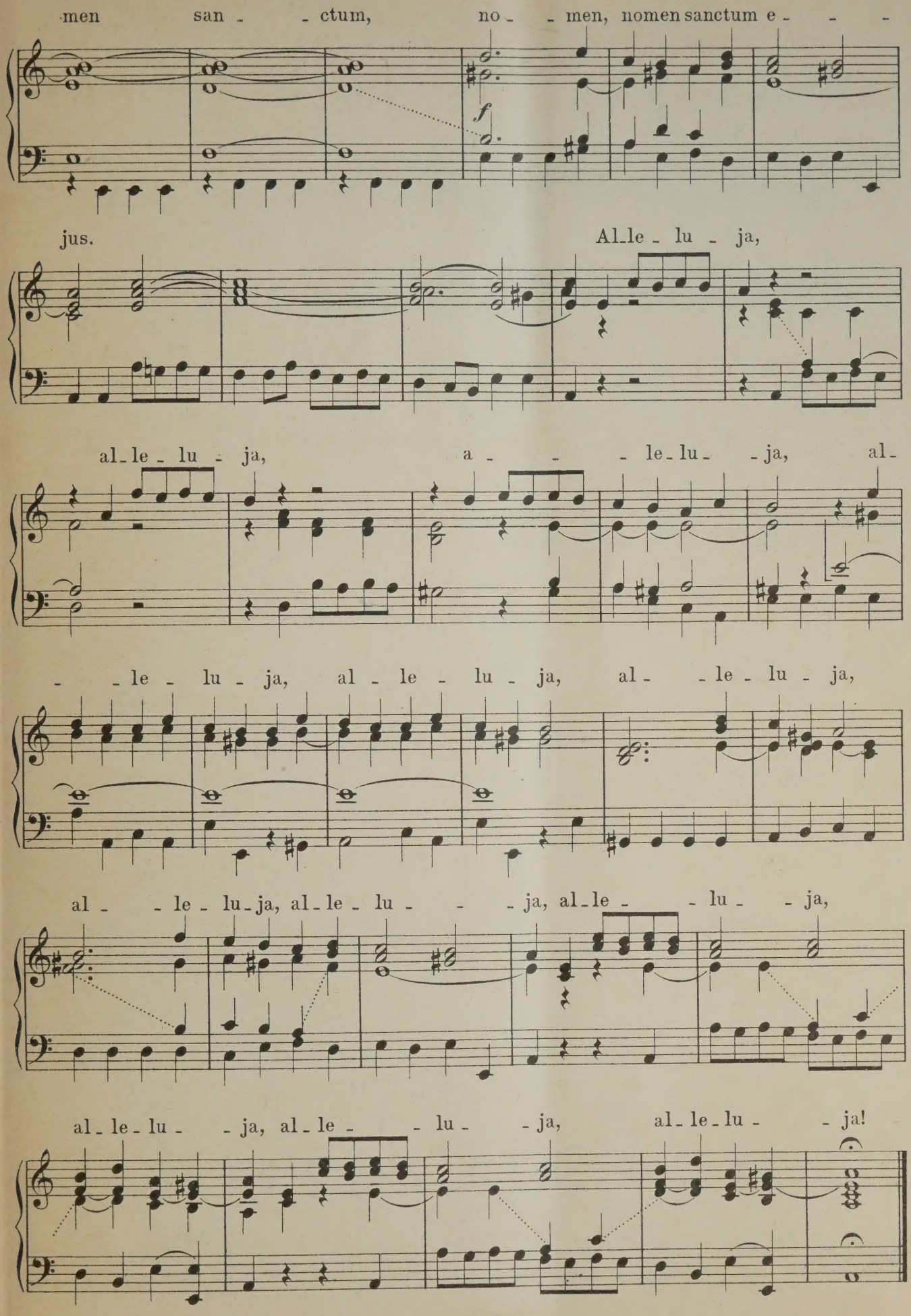
di - cat om - nis ca - ro no - - men san - ctum,

no - - men, no - men sanctum e - - - jus, om - nis ca - - -

- - - - - - - - ro no - - men san - ctum,

no - - men, no - men sanctum e - - - jus, no - - -

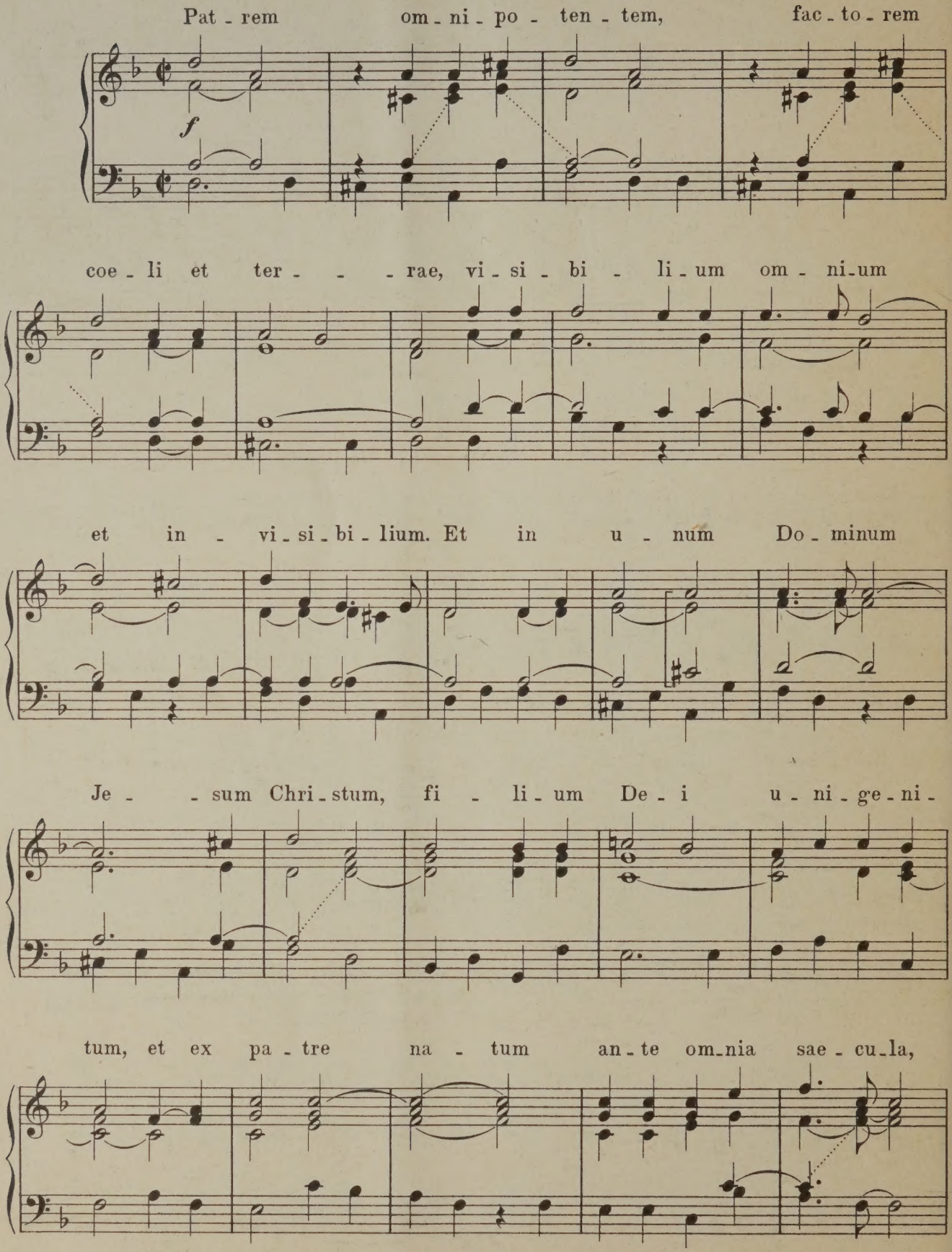
p


men san - - ctum, no - - men, nomen sanctum e - - -
f
jus. Al-le - lu - ja,
al-le - lu - ja, a - - - le-lu- - ja, al-
- - le - lu - ja, al - le - lu - ja, al - - le - lu - ja,
al - - le - lu-ja, al-le - lu - - - ja, al-le - - lu - - ja,
al-le-lu - - ja, al-le - - lu - - ja, al-le-lu - - ja!

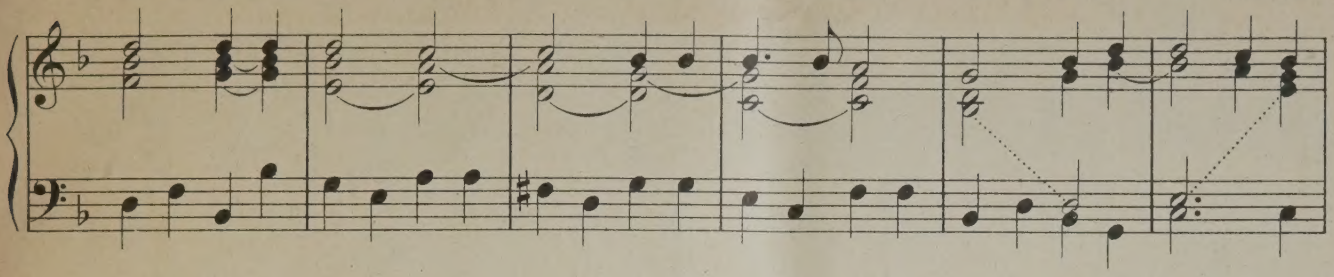
Credo

aus der Missa in Quadragesima vel Adventu in D-moll.

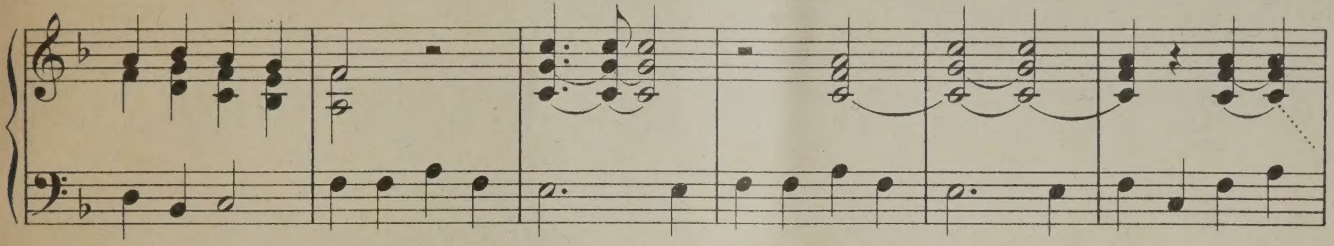
Vivace.



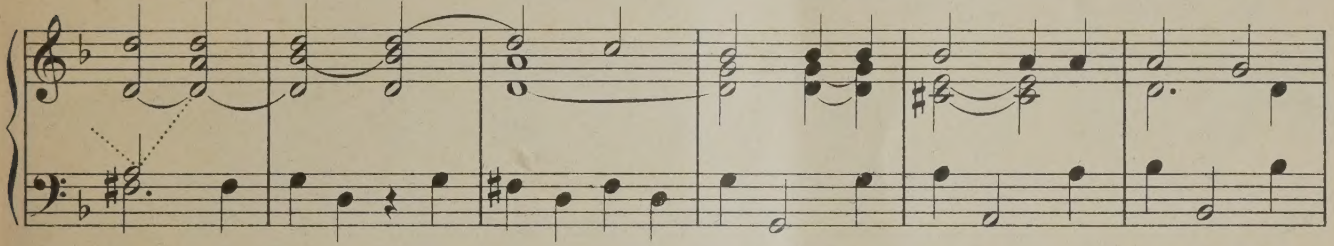
De - um de De - o, lu - men de lu - mi-ne, De - um ve - rum de



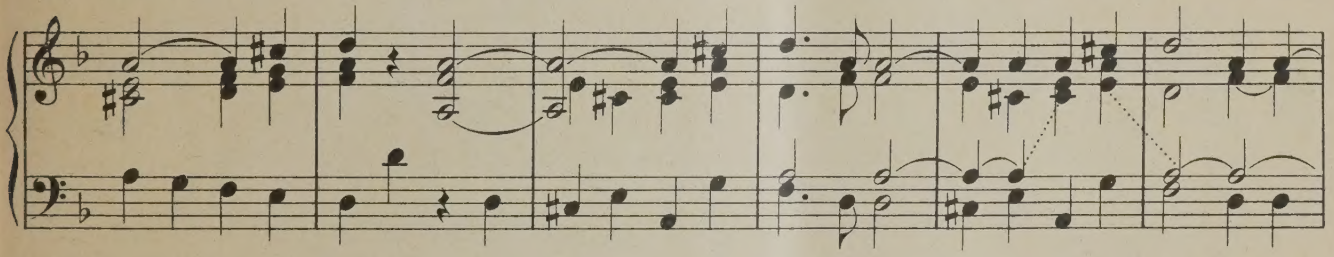
De-o ve - ro, ge - nitum, non fac - tum, consub -



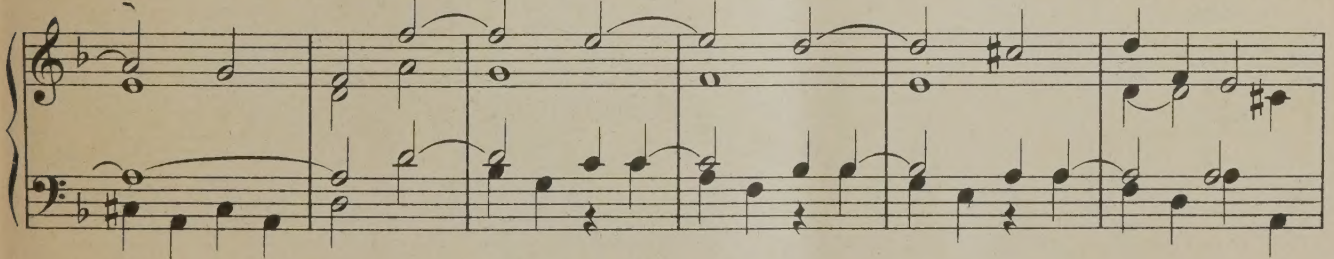
stan-ti - a - lem pa - - - tri, per quem om - ni-a fac - ta



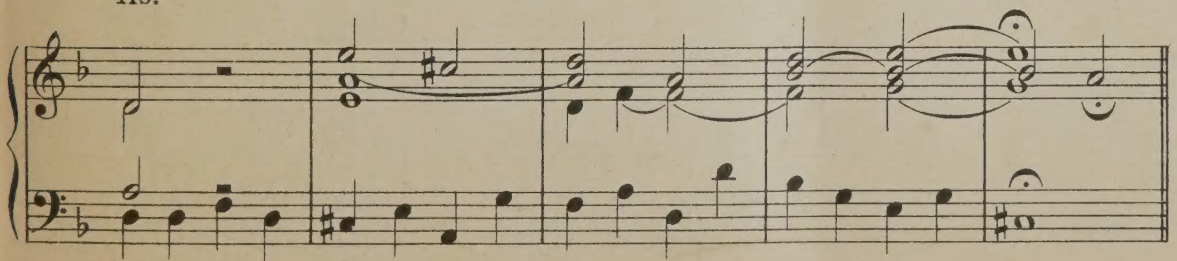
sunt, qui prop - ter nos ho - mines et propter no-stram sa -



lu - - - tem de - - scen - - - - - - dit de coe -



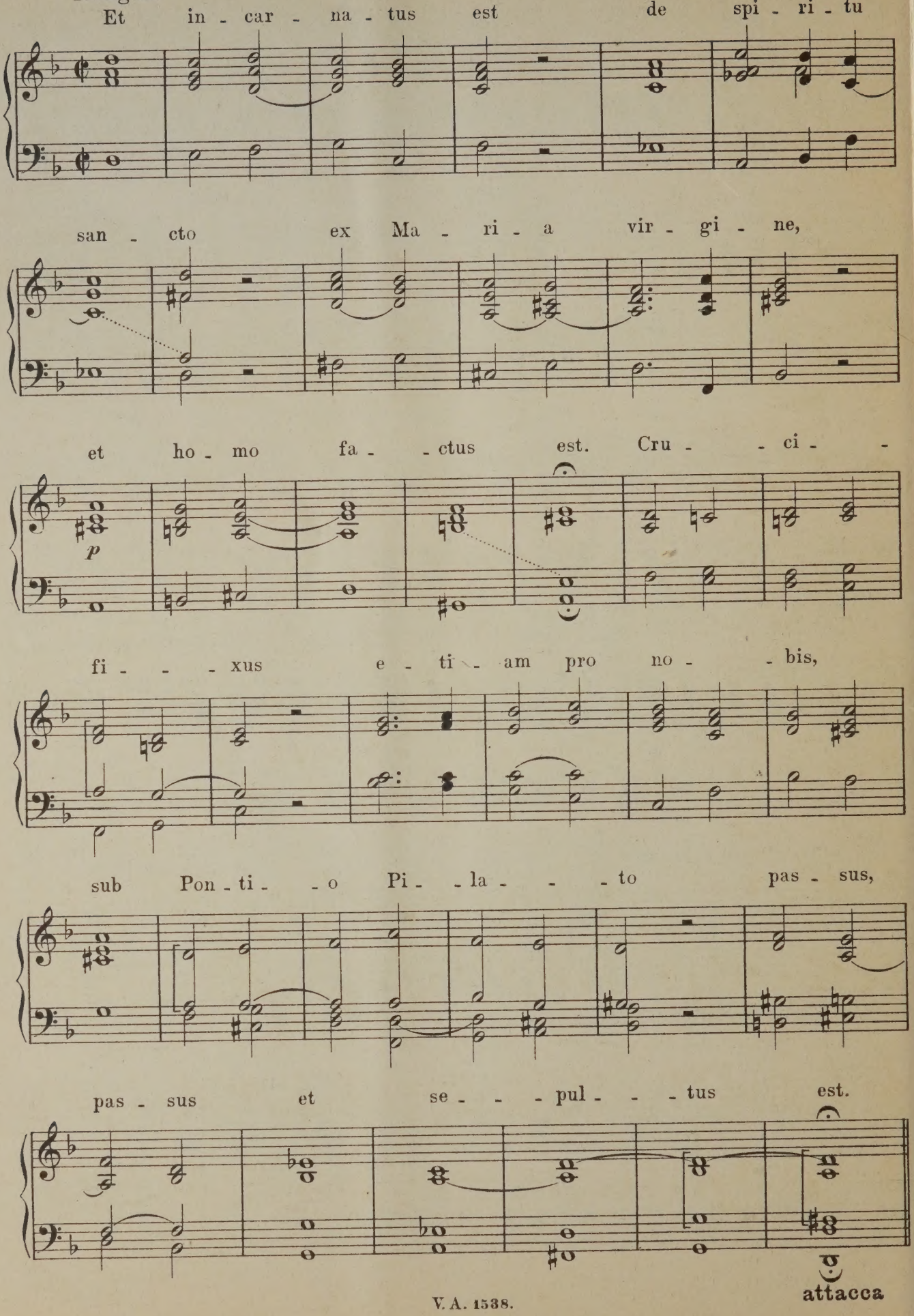
lis.



attacca
Corale.

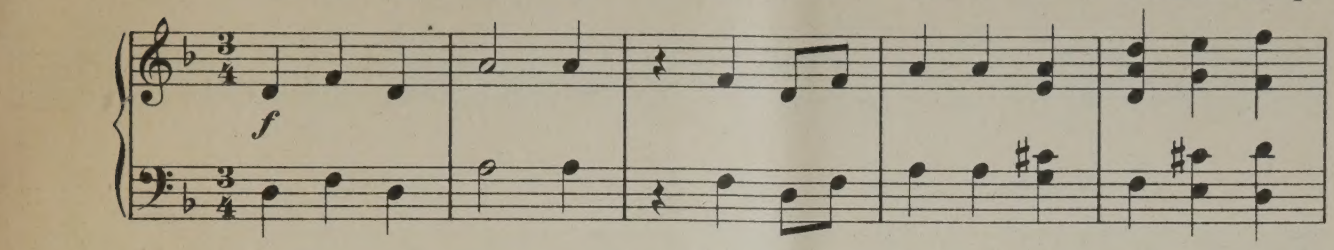
Corale.

Adagio.

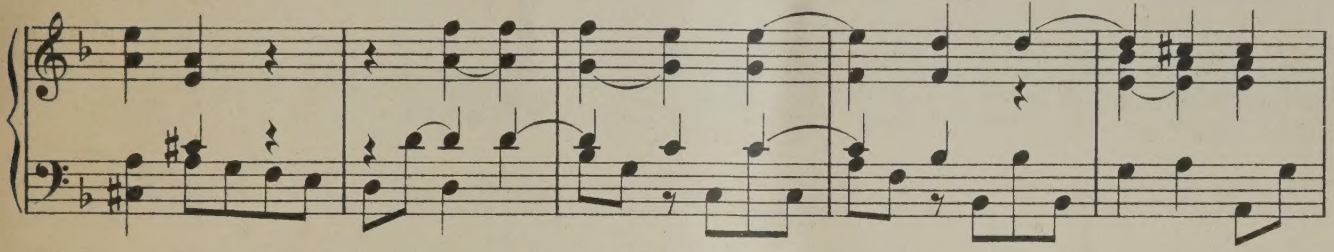


Allegro.

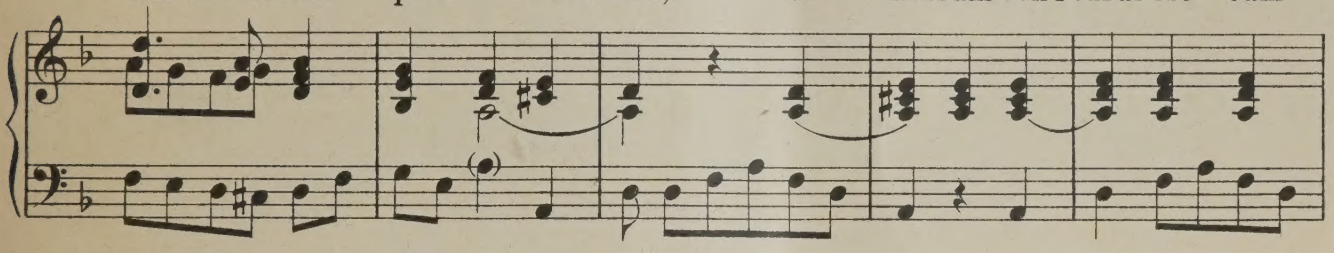
Et re-sur-re-xit ter-ti-a di-e se-cun-dum scrip-



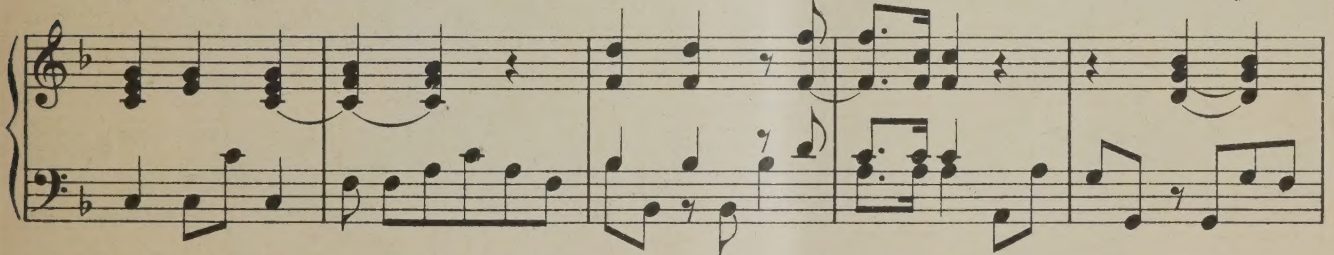
tu-ras, et a-scen-dit in coe-lum, se- -det ad



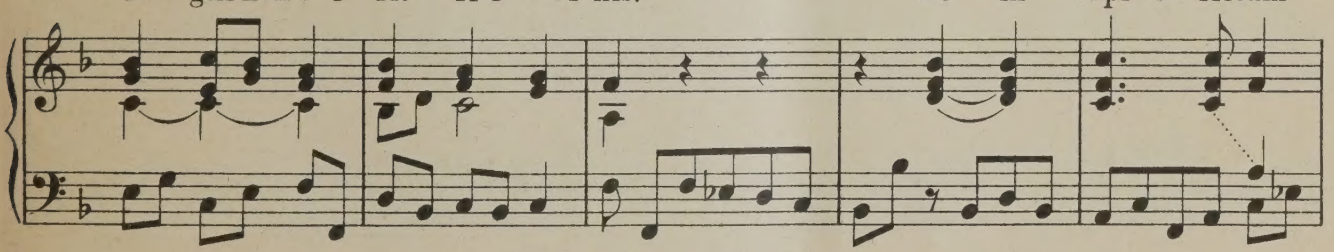
dex-te-ram pa- - -tris, et ite-rum ven-turus est cum



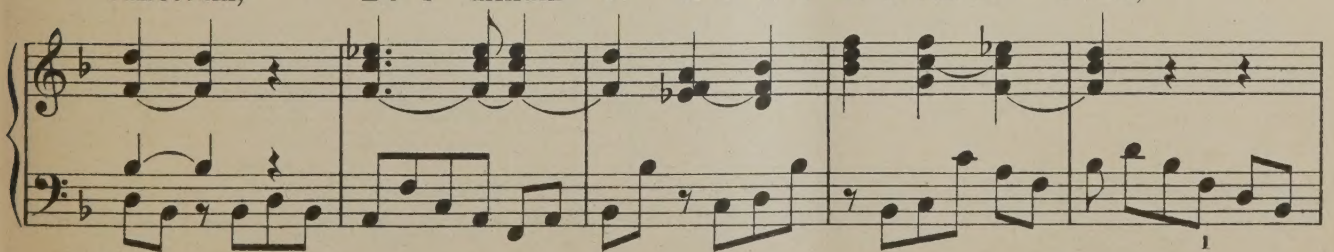
glo-ria, judi-ca-re vi-vos et mor-tuos, cu-jus

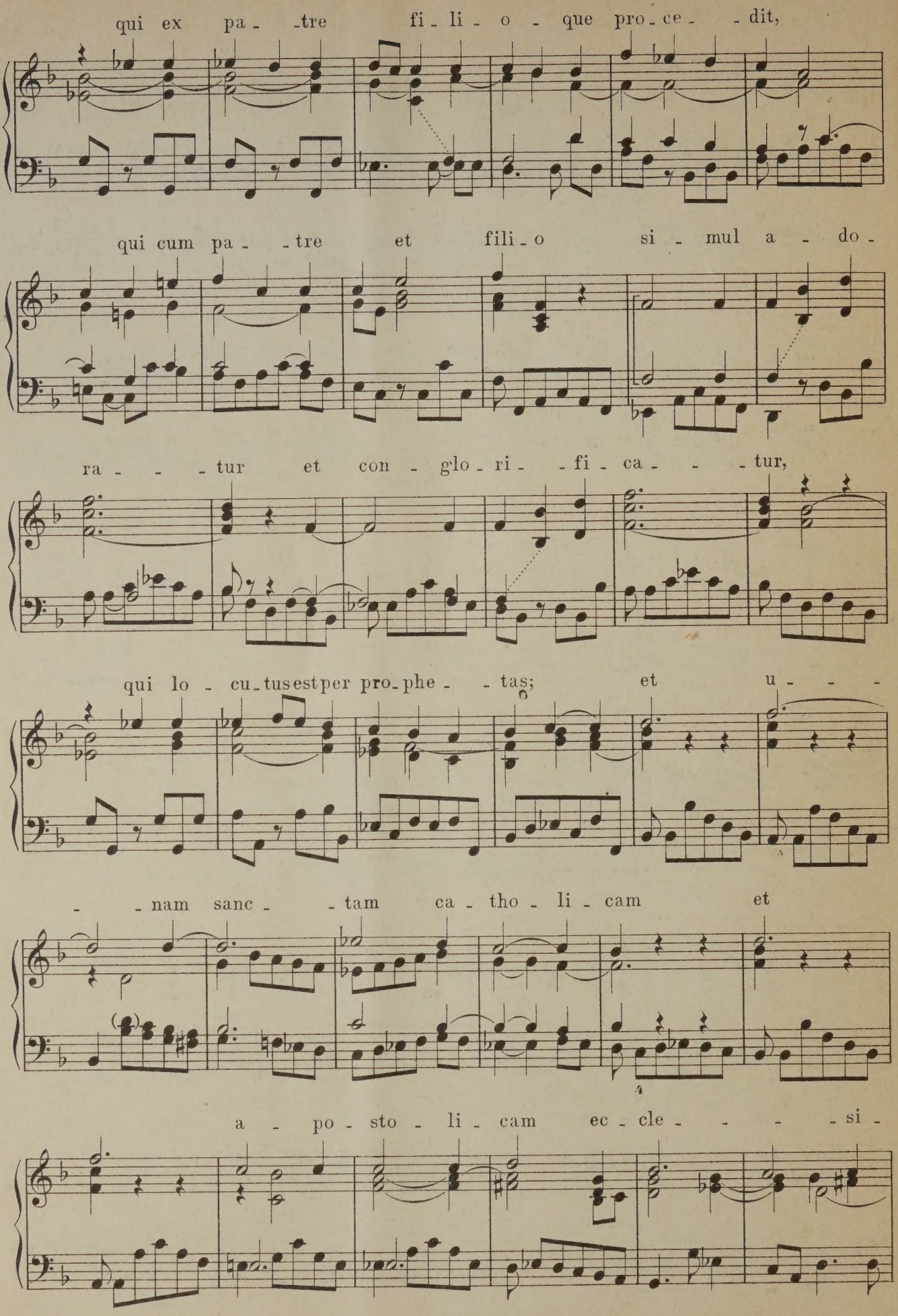


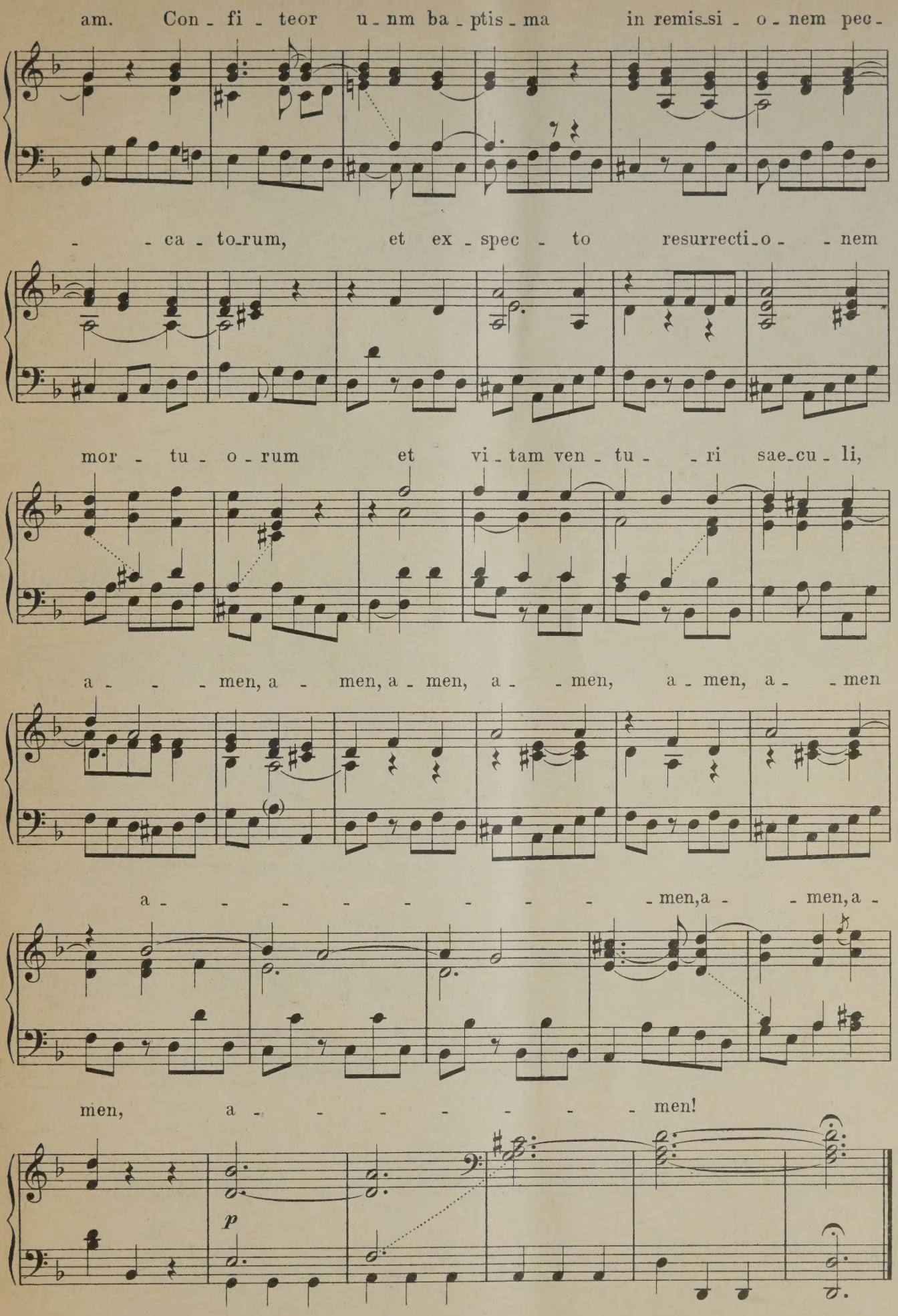
re-gni non e-rit fi- -nis. Et in spi-ri-tum



san-ctum, Do-minum et vi-vi-fi-can- -tem,



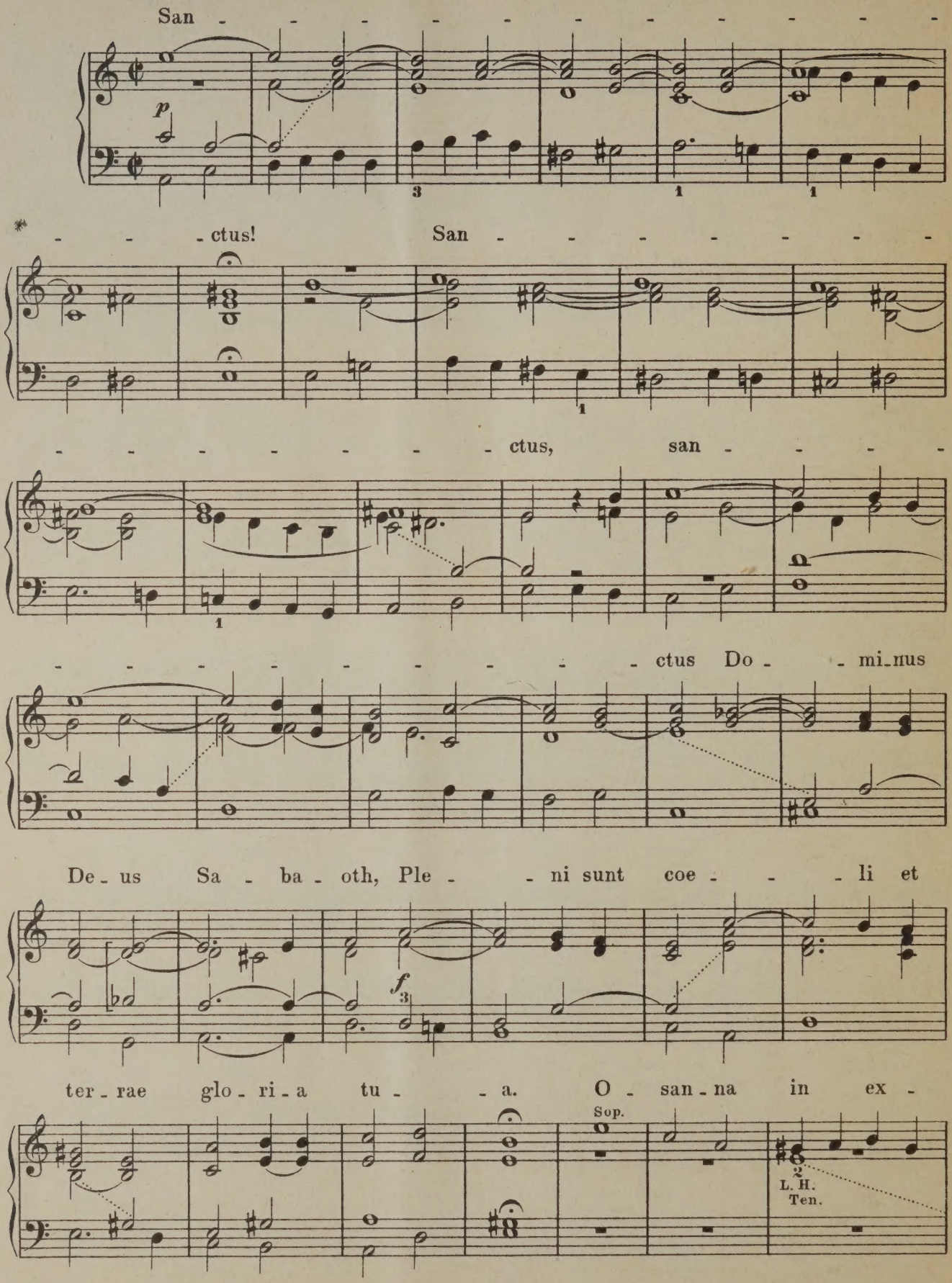

qui ex pa- -tre fi- li- o - que pro- ce- - dit,
qui cum pa- -tre et fili- o si- mul a - do-
ra- - - -tur et con - glo- ri- - fi- ca- - - -tur,
qui lo- cu- tusestper pro- phe- - tas; et u- - -
- - nam sanc- - tam ca- tho- li- cam et
a - po- sto- li- cam ec- cle- - - - -si-

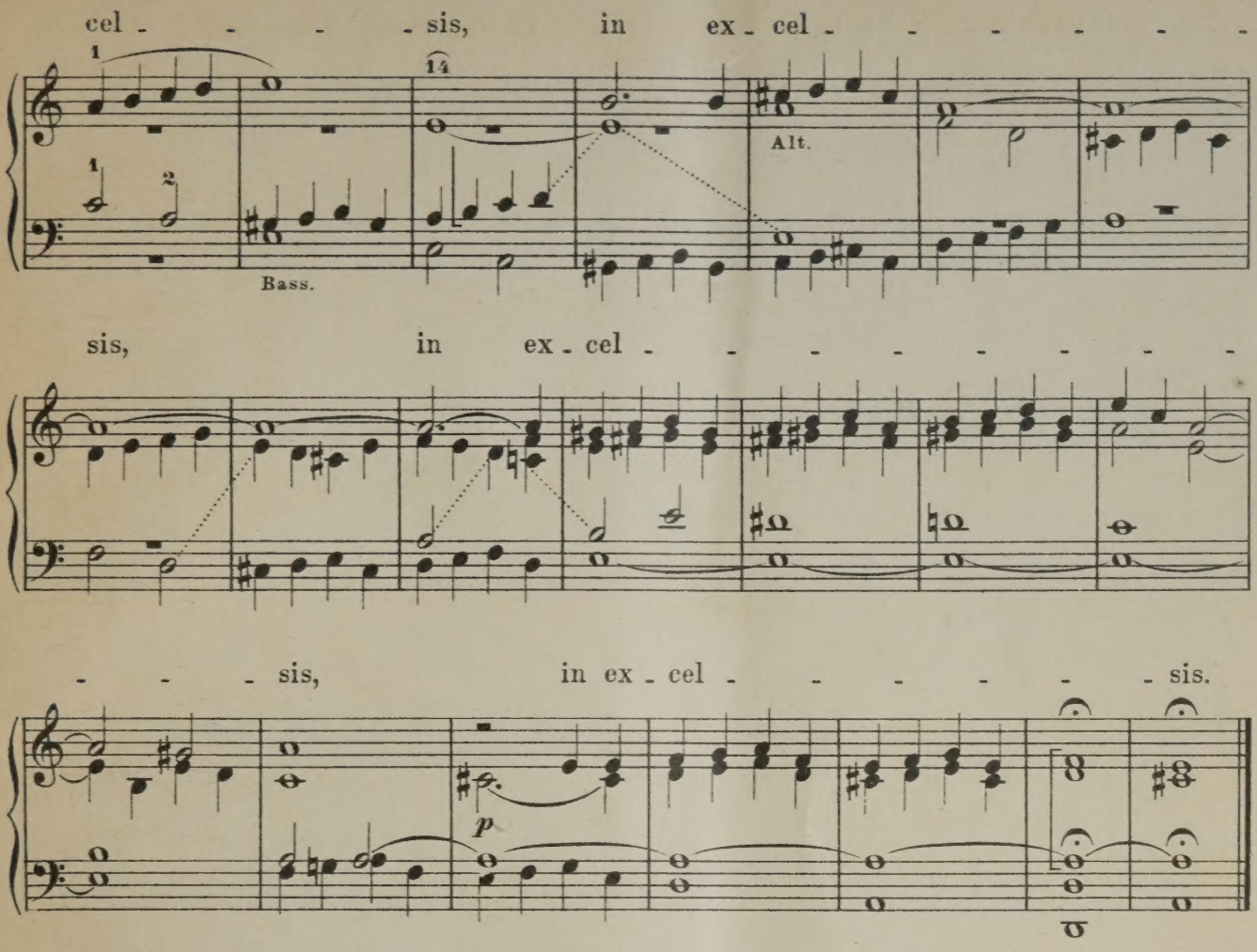

am. Con - fi - teor u - nm ba - ptis - ma in remis_si - o - nem pec -
- - ca - to_rum, et ex - spec - to resurrecti_o - - nem
mor - tu - o - rum et vi - tam ven - tu - - ri sae_cu - li,
a - - - men, a - men, a - men, a - - men, a - men, a - - men
a - - - - - - - - - - men, a - - men, a -
men, a - - - - - - - - men!
p

Sanctus

aus der Missa in Quadragesima vel Adventu in A-moll.

Moderato.

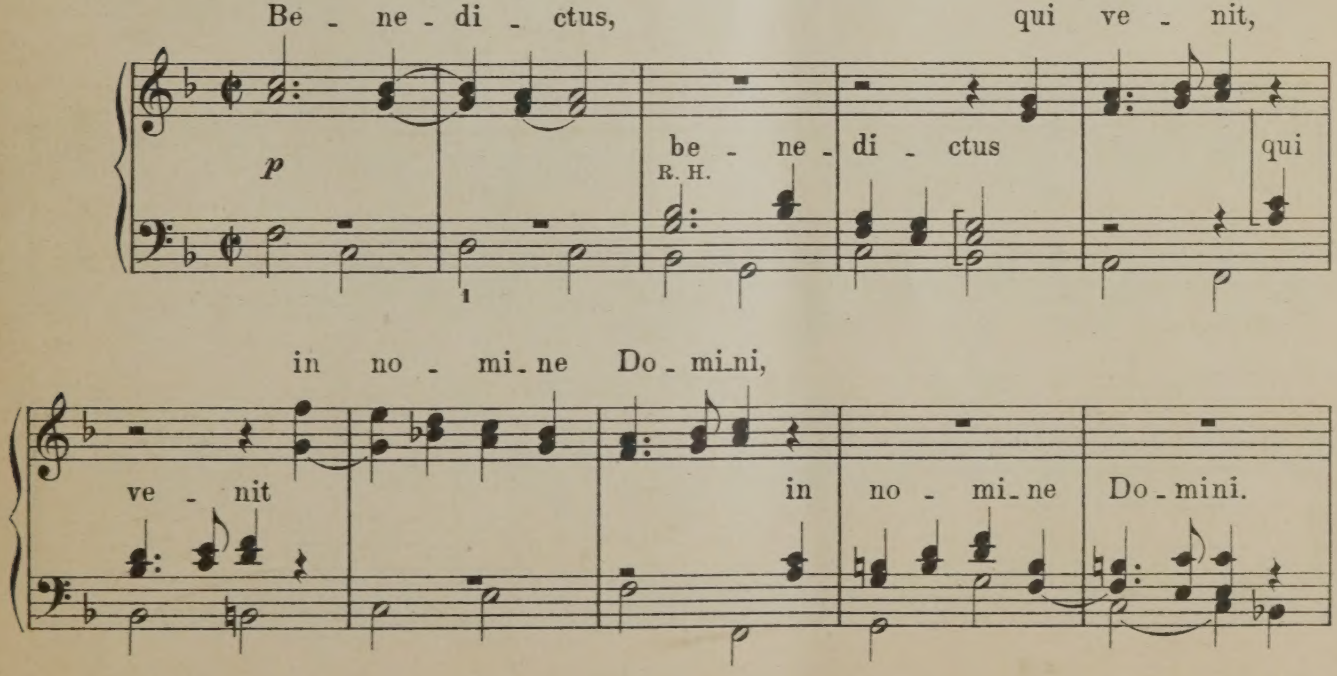


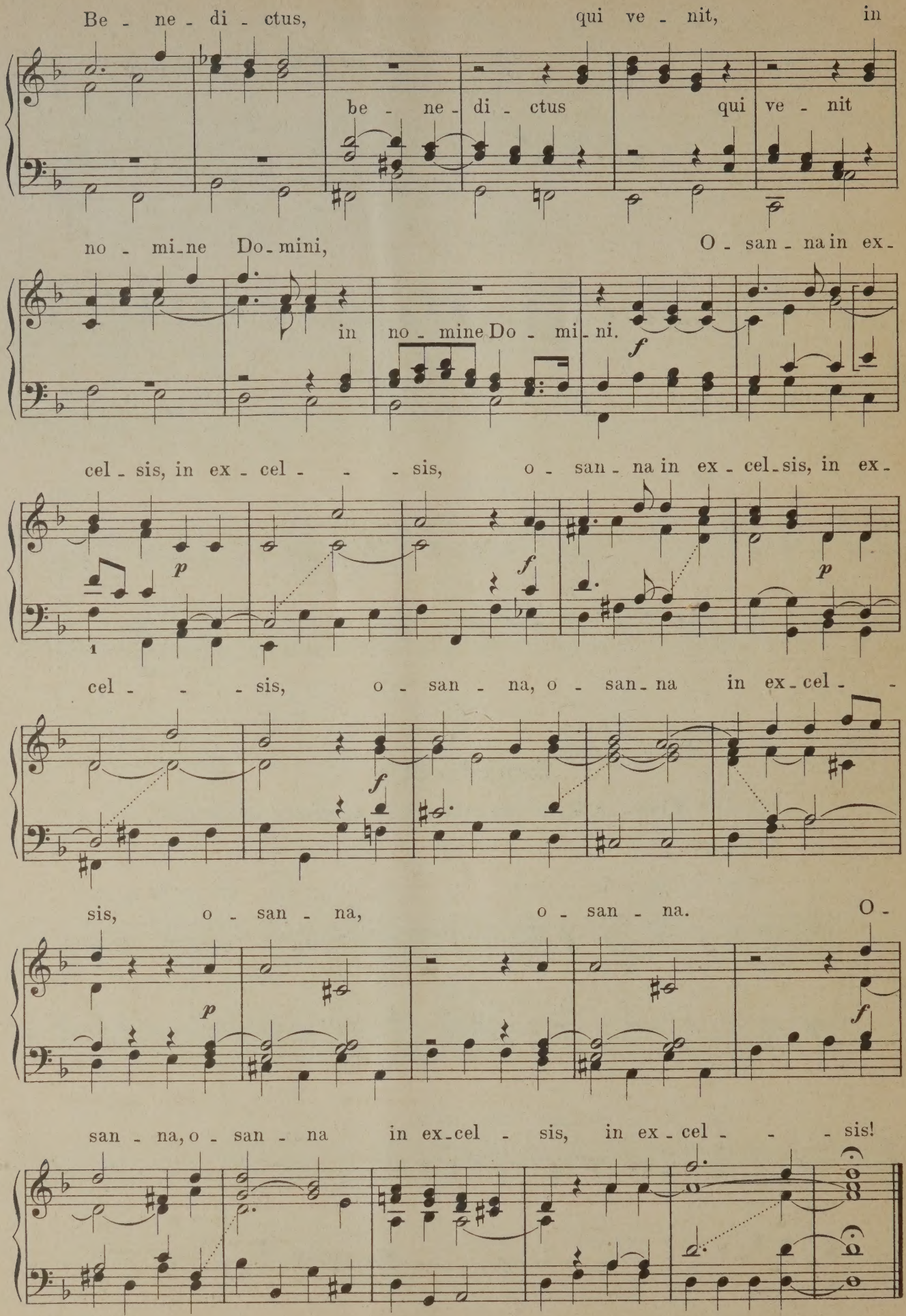


Benedictus

aus der Missa in Quadragesima vel Adventu in D-moll.

Andante.




Be - ne - di - ctus, qui ve - nit, in
be - ne - di - ctus qui ve - nit
no - mi-ne Do-mini, O - san - na in ex -
in no - mine Do - mi - ni.
cel - sis, in ex - cel - - - sis, o - san - na in ex - cel-sis, in ex -
cel - - - sis, o - san - na, o - san - na in ex-cel - -
sis, o - san - na, o - san - na. O -
san - na, o - san - na in ex-cel - sis, in ex - cel - - - sis!

Drei deutsche Kirchenlieder.

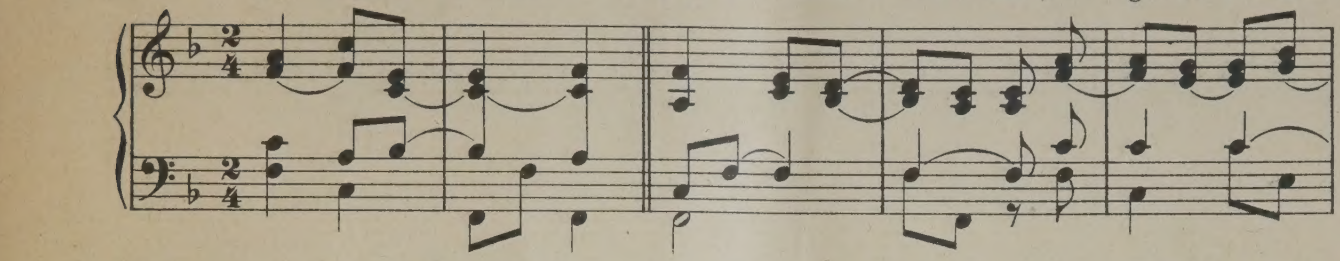
I.

Adagio.

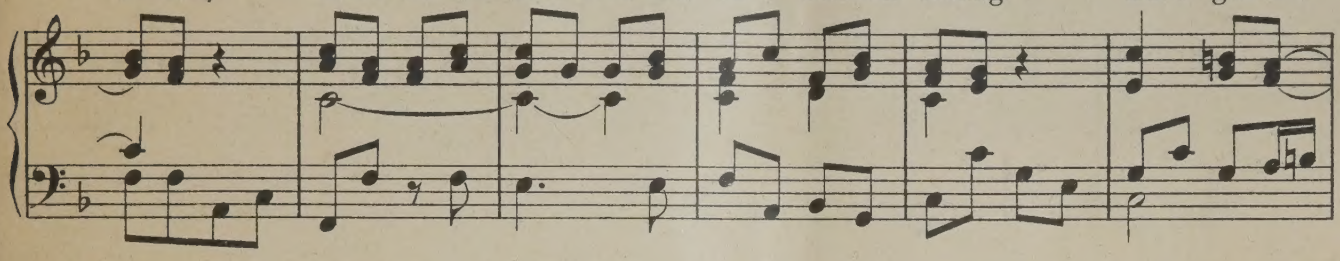
Hei-lig-ste Nacht!

Andantino.

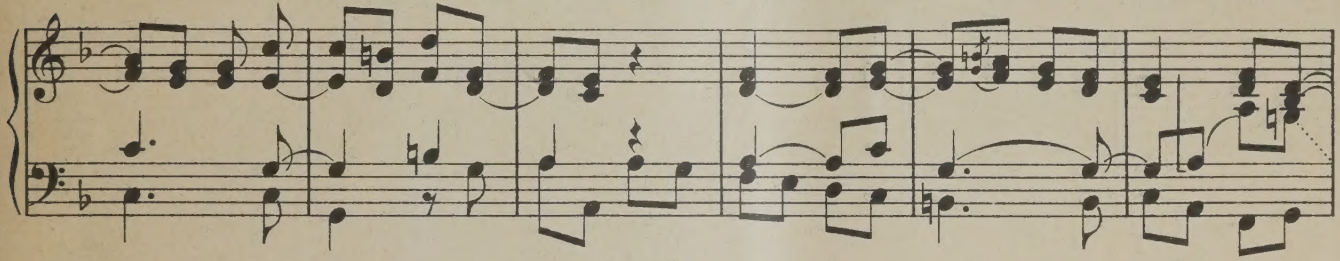
Fin - ster-nis wei - chet, es glän - zet hie-



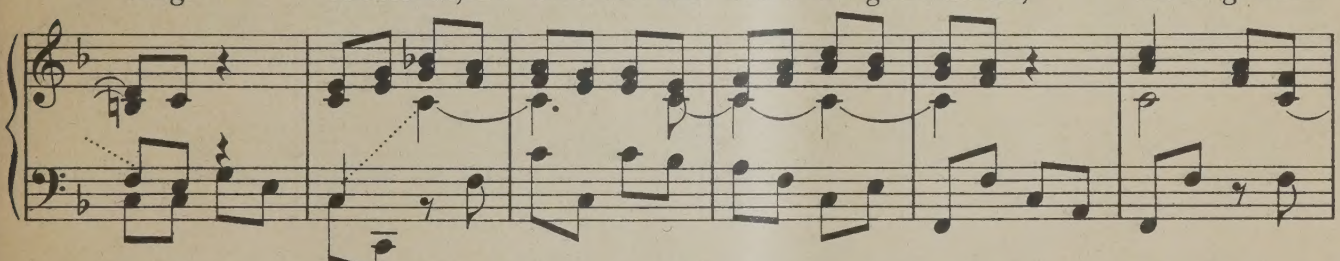
nieden, Har- fen ver- brei - ten den sü - ssesten Klang. En - gel er -



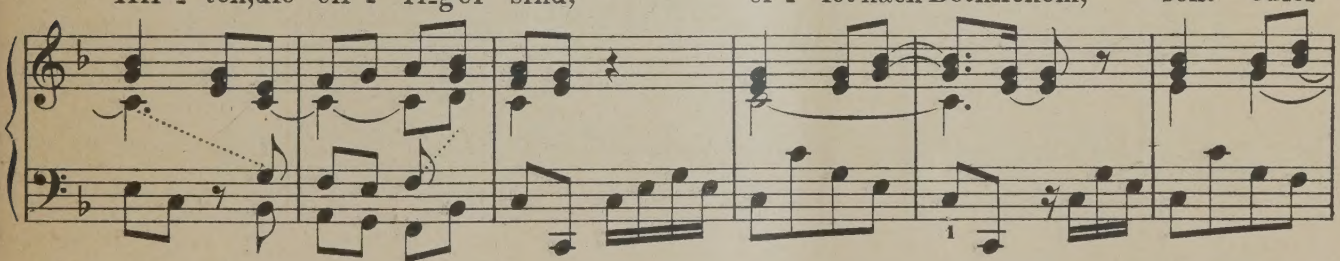
schei - nen, ver- kün - den den Frieden, lieb - lich er - tö - net ihr fro - her Ge-



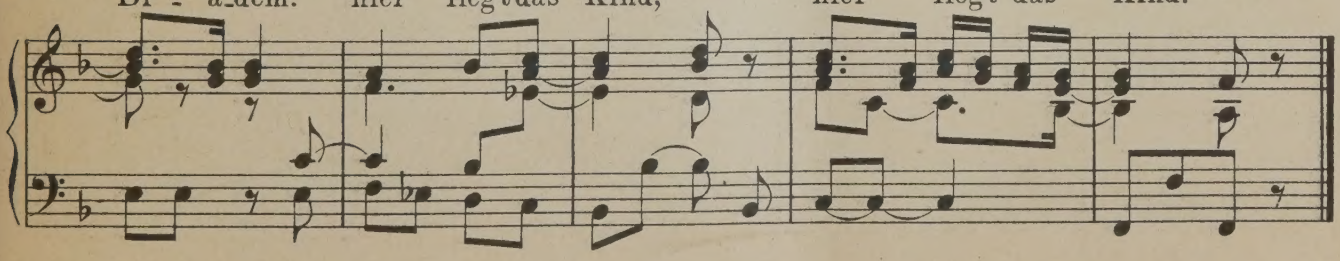
sang. Chri-sten, er- wa - chet und kom - met ge-schwind, fol - get den



Hir - ten, die eif - ri-ger sind, ei - let nach Beth-lehem, seht eu-er



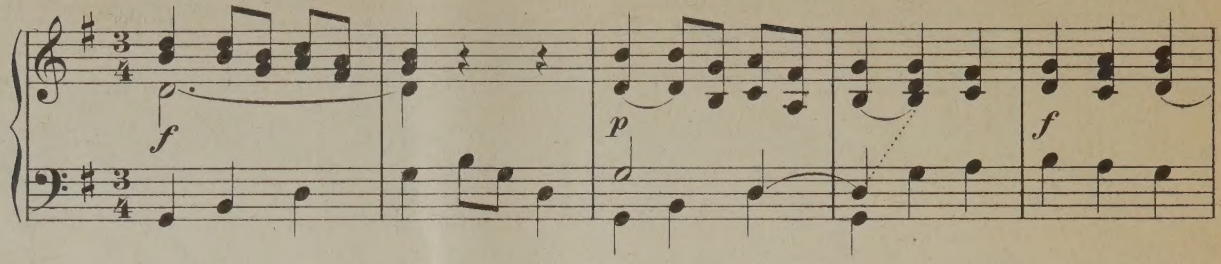
Di - a-dem: hier liegt das Kind, hier liegt das Kind.



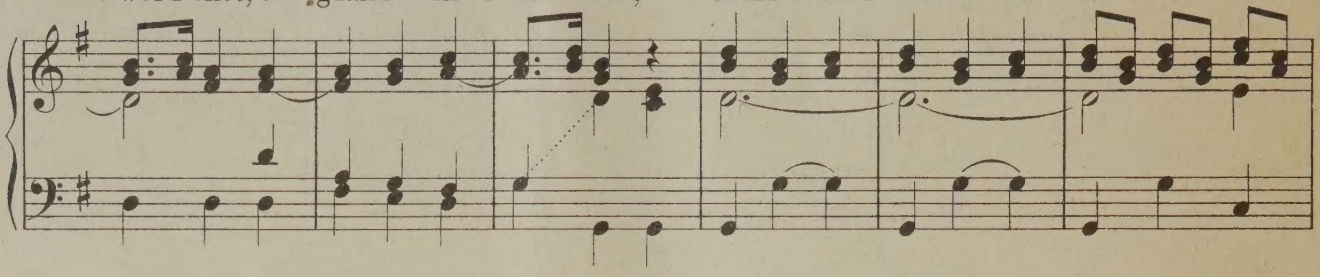
II.

(Andante.)

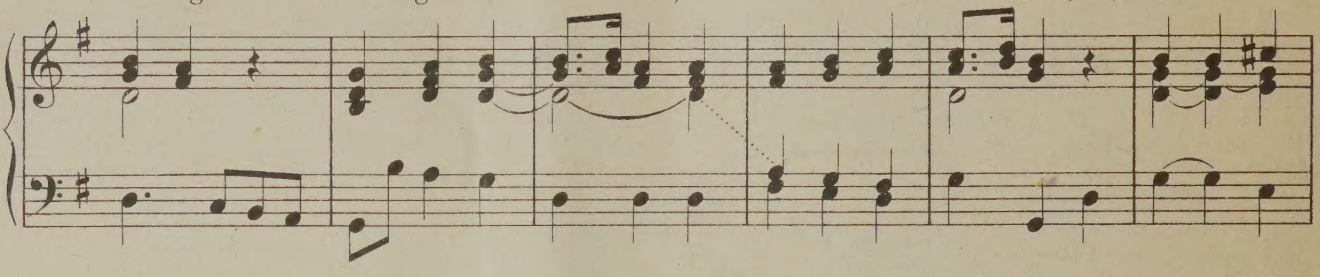
Hei-lig-ste Nacht! Hei-lig-ste Nacht! Fin-ster-nis



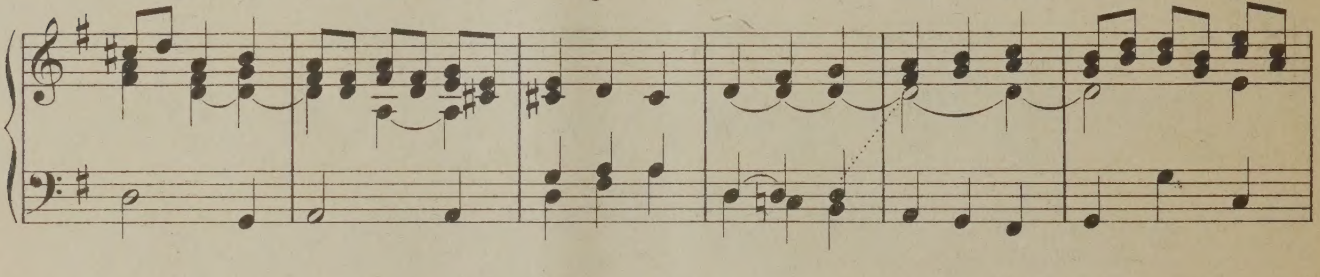
wei-chet, es glänzet hie-nie-den, Harfen ver-brei-ten den sü-sse-sten



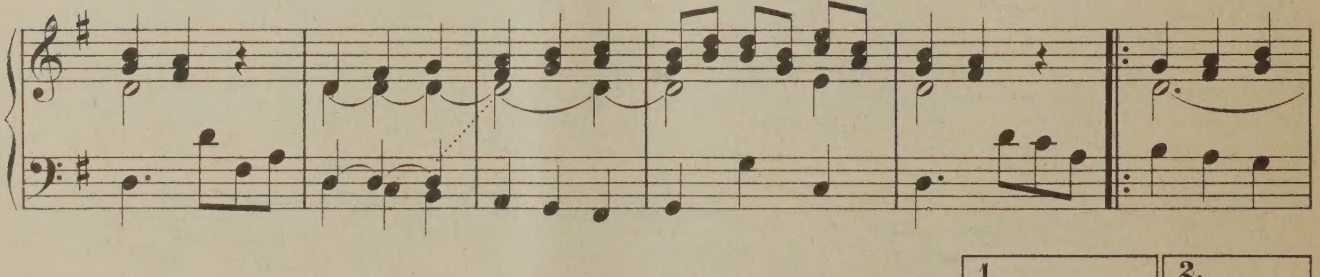
Klang. En-gel er-schei-nen, ver-künden den Frie-den, lieblich er-



tö-net ihr fro-her Ge-sang. Christen, er-wachet und kom-met ge-

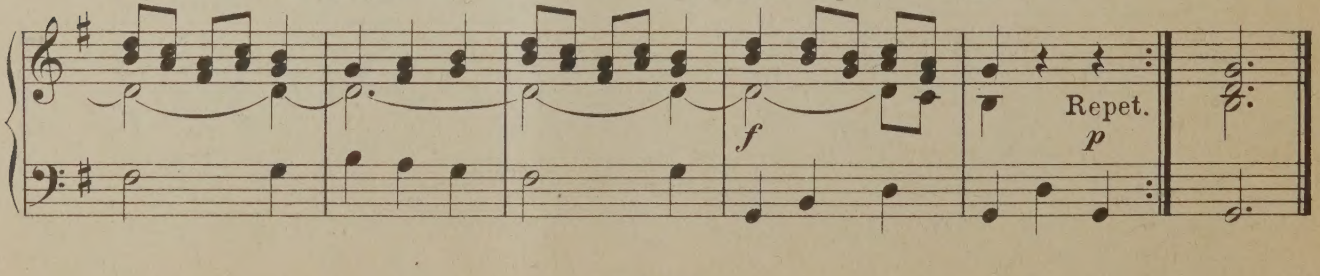


schwind, fol-get den Hirten, die eif-ri-ger sind, ei-let nach



1. 2.

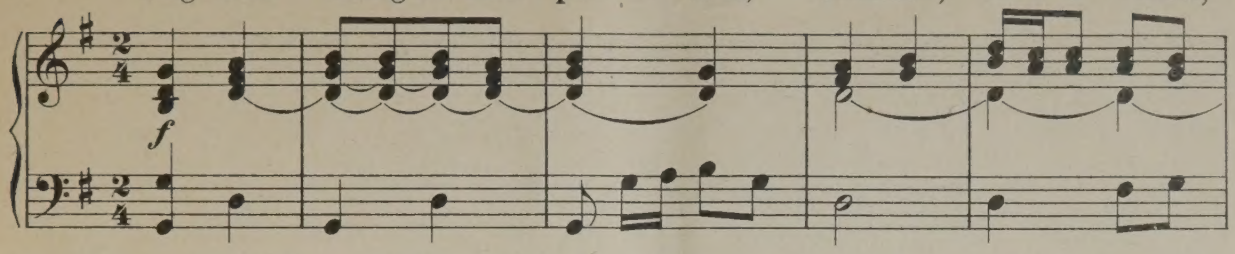
Beth-le-hem, seht eu-er Di-a-dem: hier liegt das Kind. Kind.



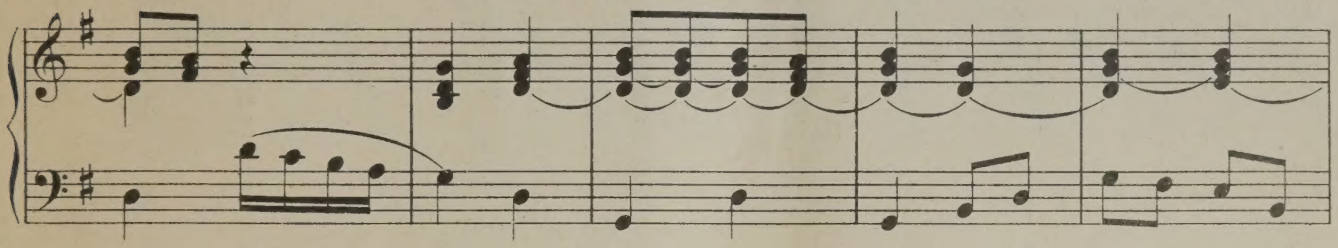
III.

(Allegro maestoso.)

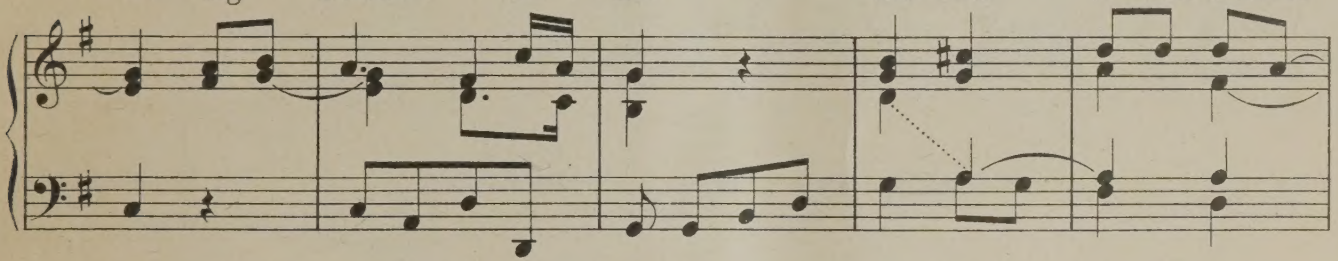
Singt dem König Freuden - psal - men, kom-met, al - le Völker,



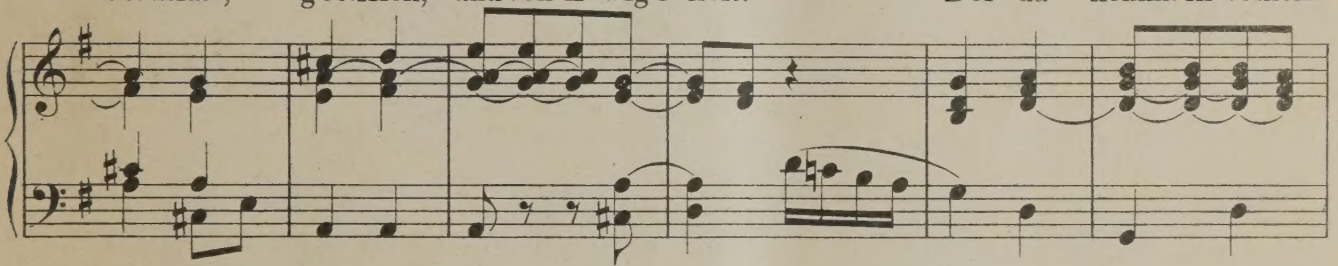
her, Sa - lem, streu' ihm dei - ne Pal - men; sieh, dein



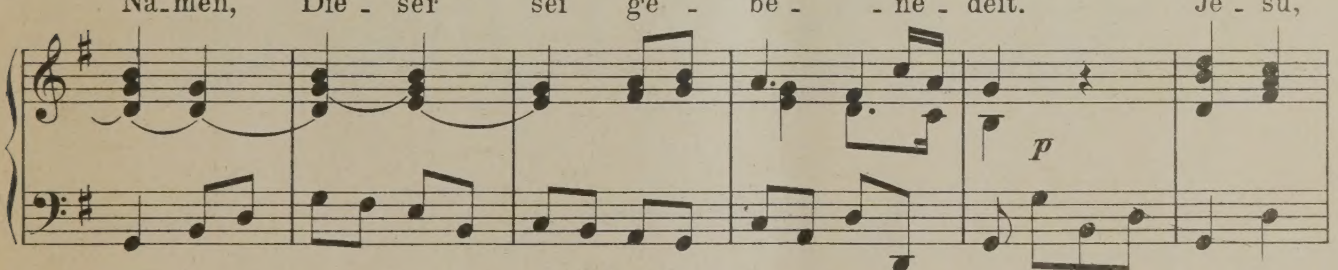
Kö - nig kommt da - her. Die - ser ist von Da-vid's



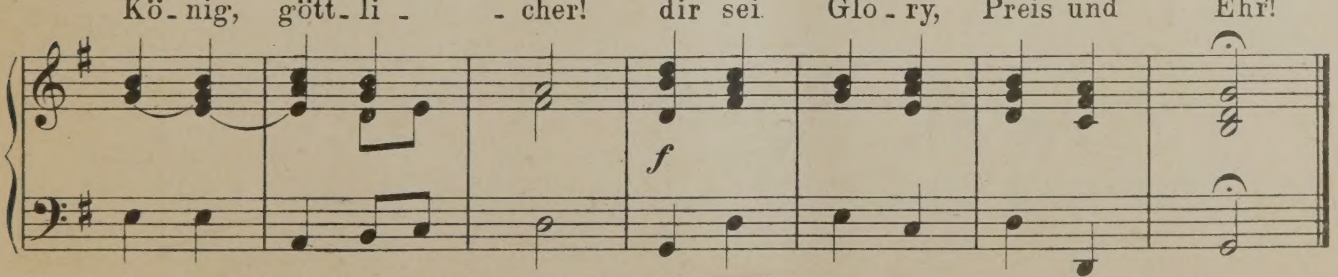
Stam-me, gött-lich, und von E-wig - keit. Der da kommt in seinem



Na-men, Die - ser sei ge - be - - ne - deit. Je - su,



Kö-nig, gött-li - - cher! dir sei Glo - ry, Preis und Ehr'!



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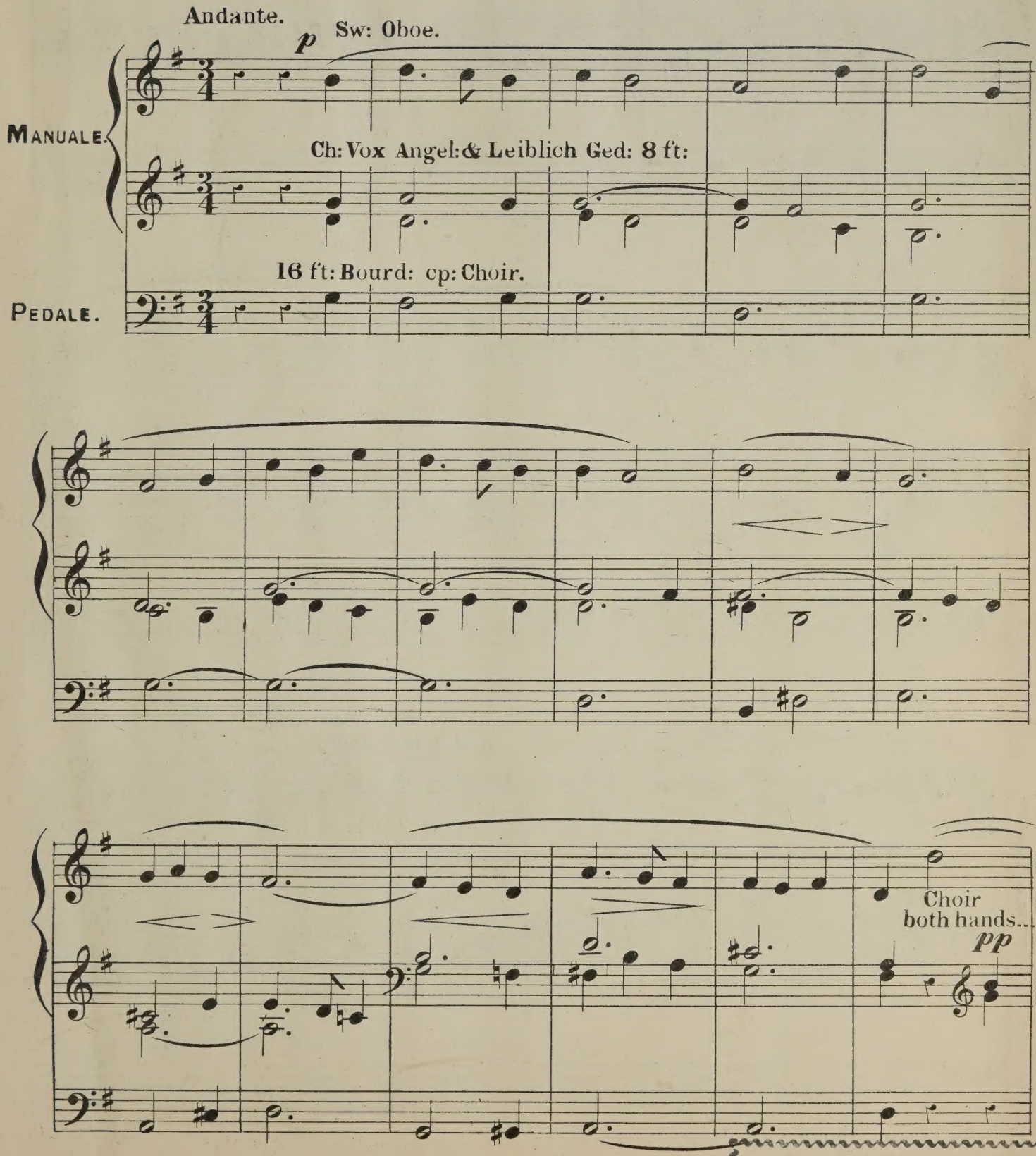

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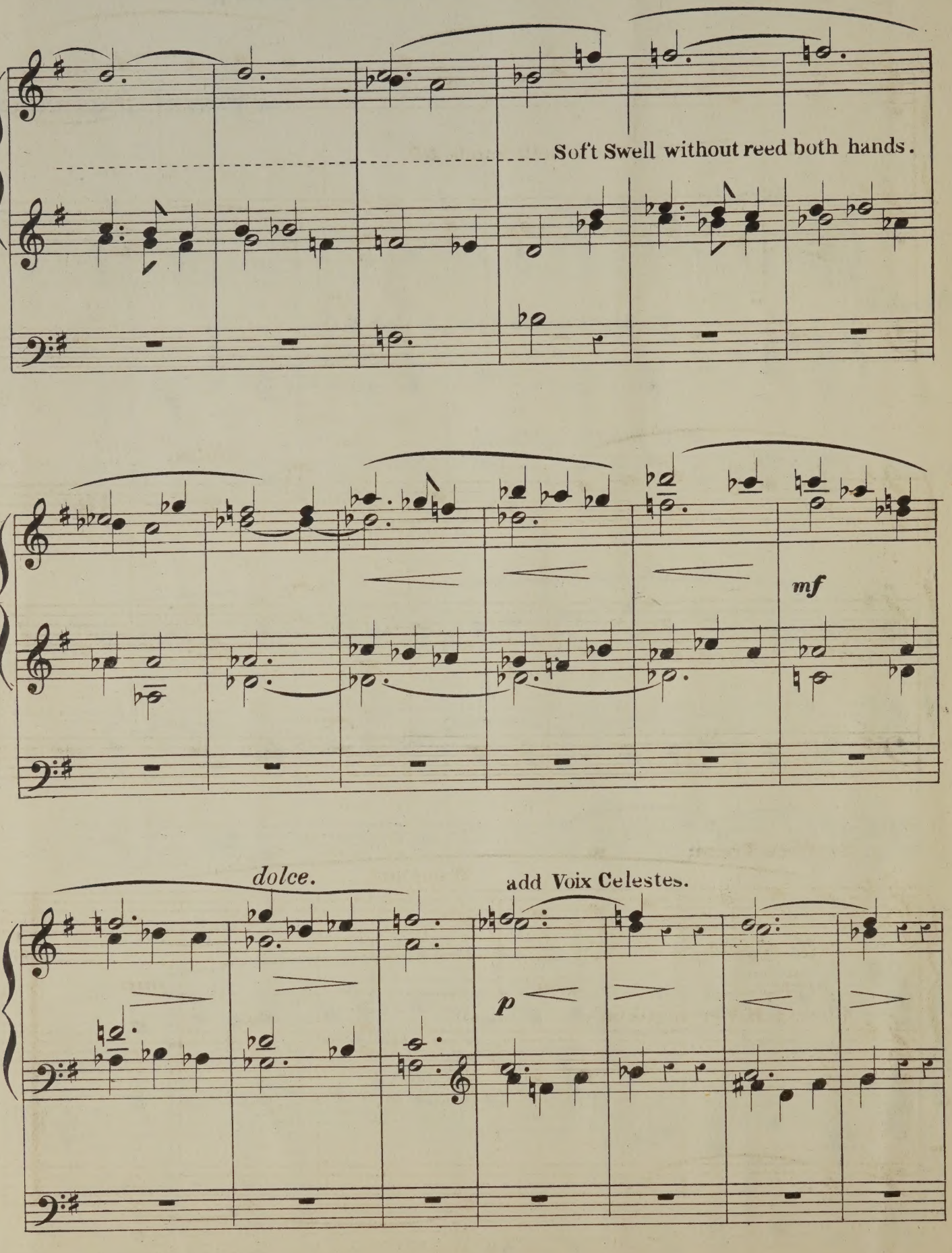
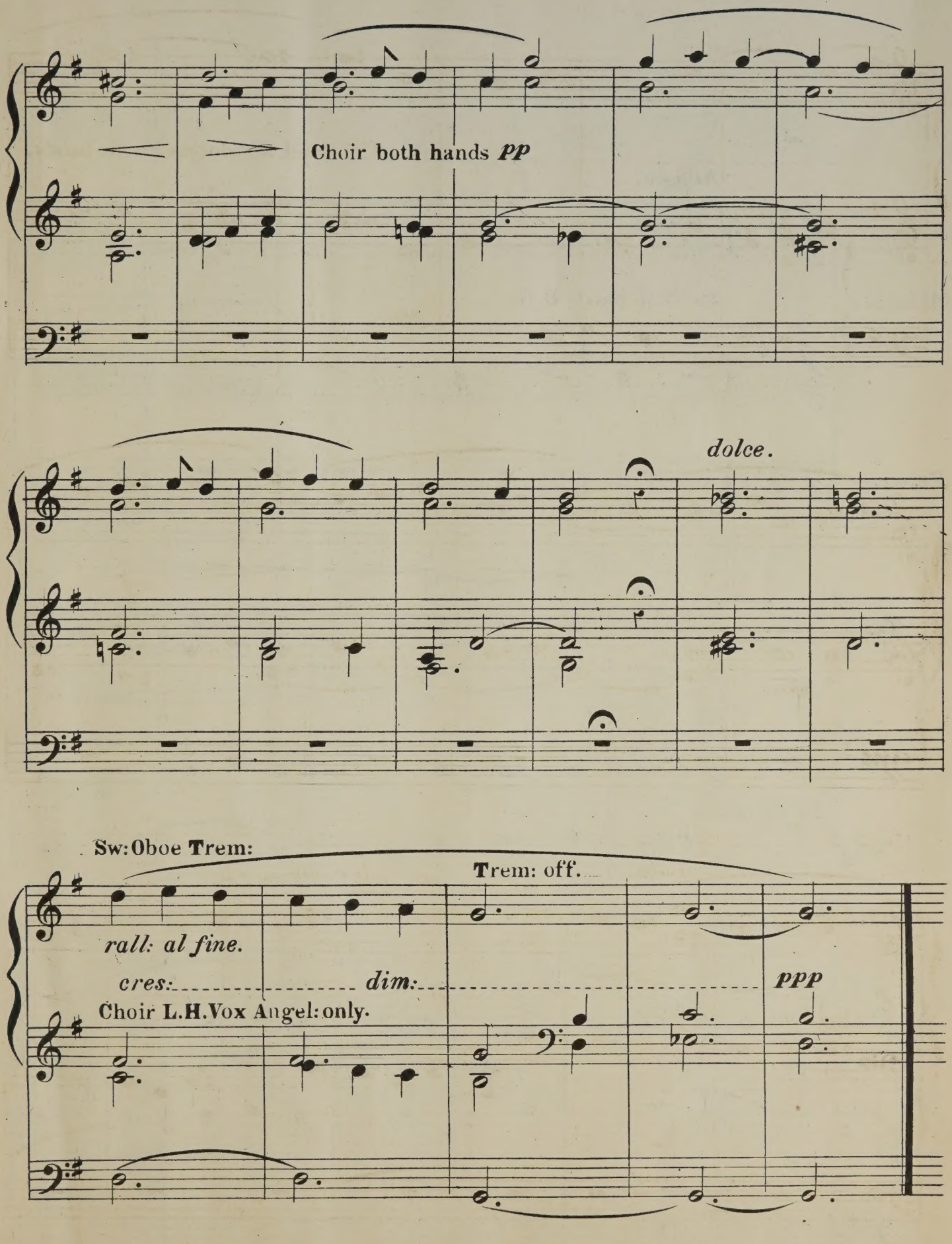
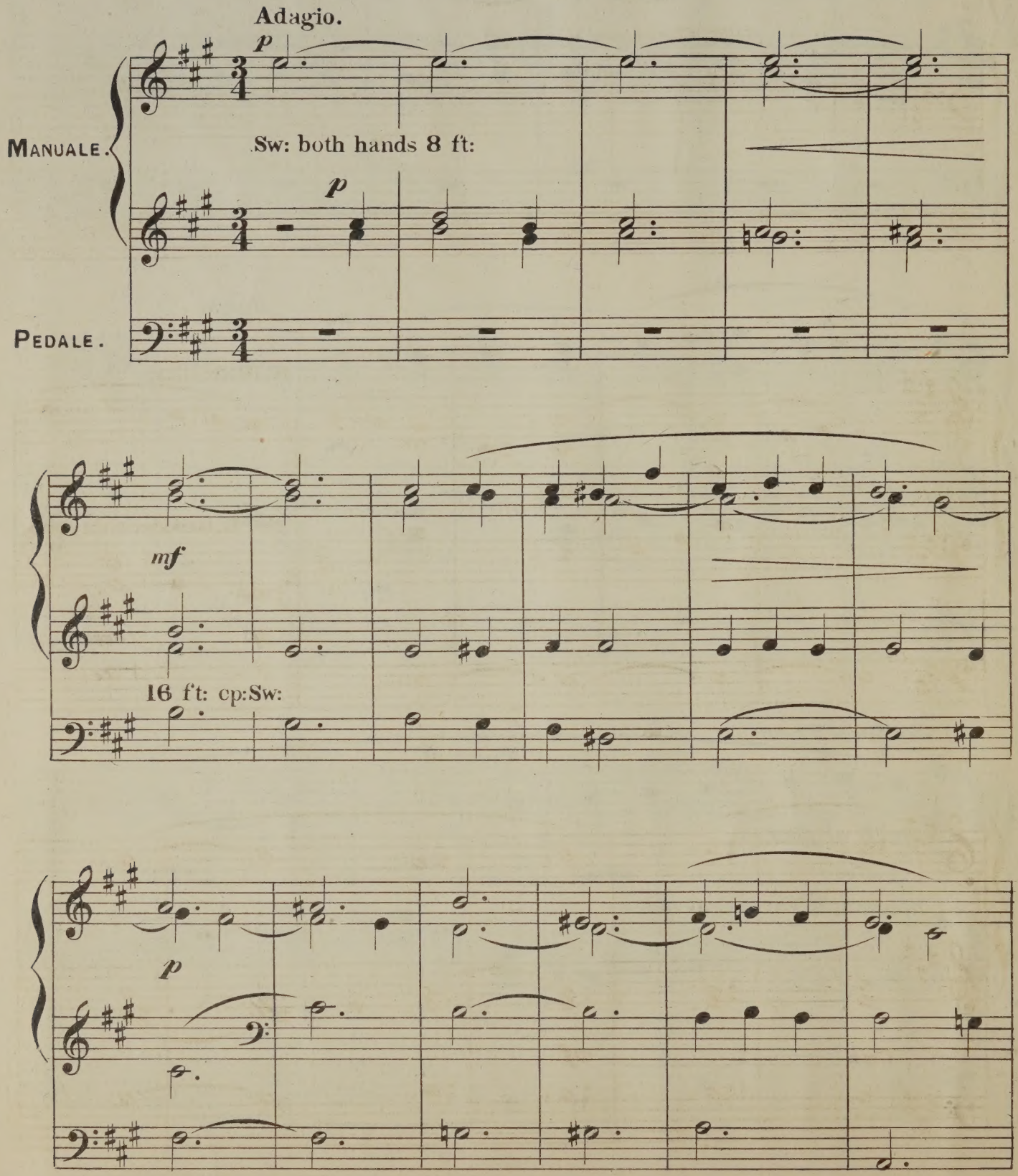
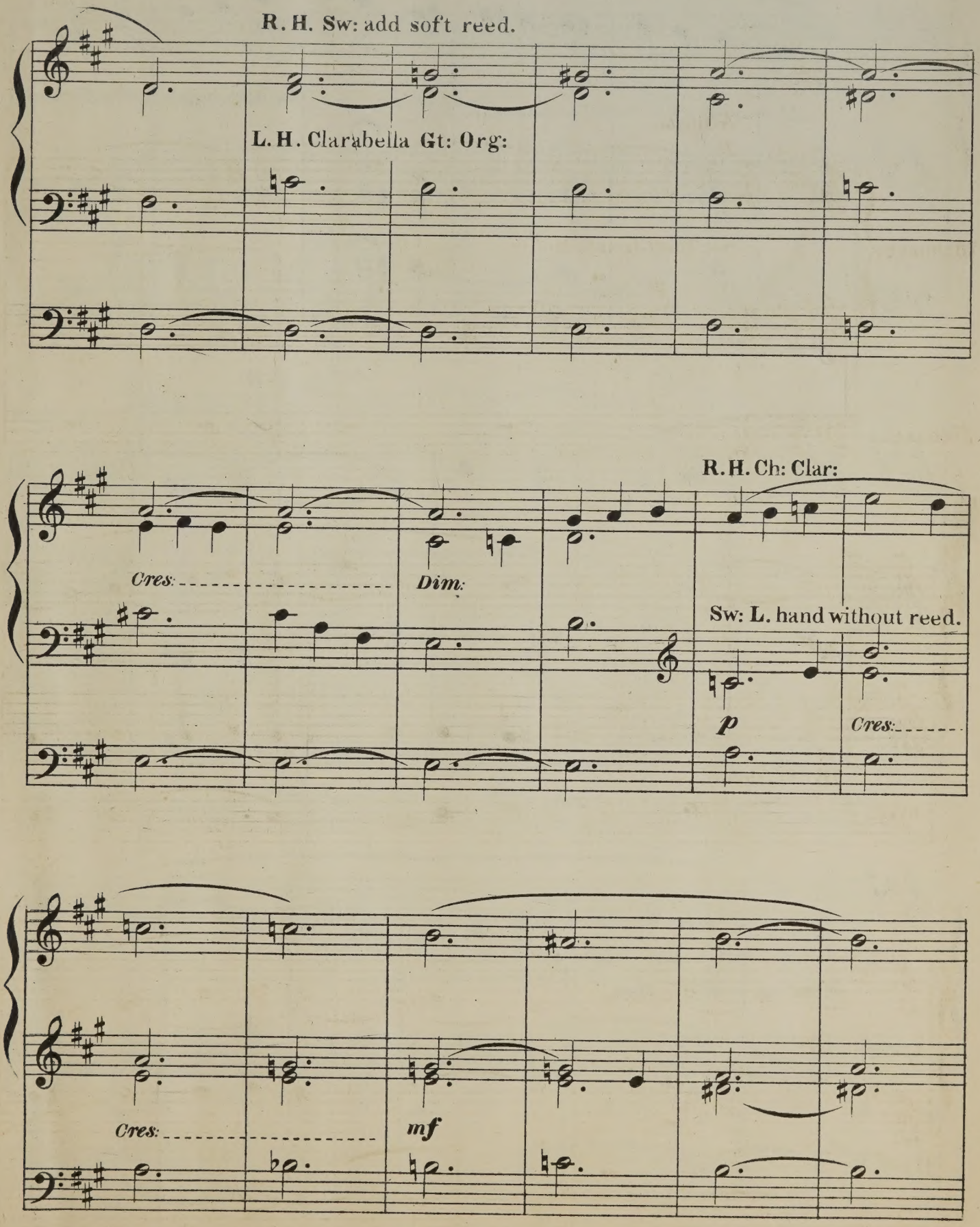
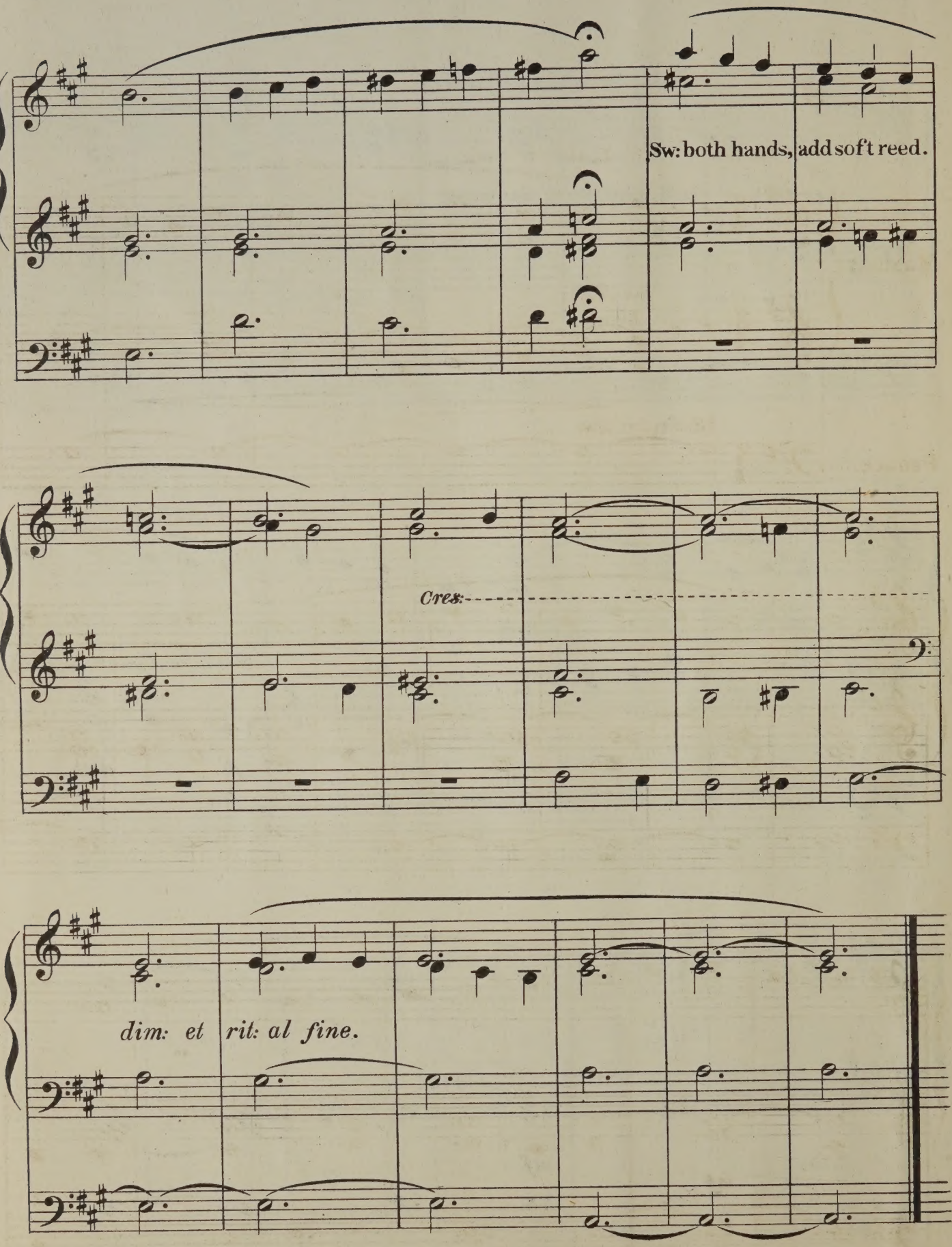

Soft Swell without reed both hands.
mf
dolce.
add Voix Celestes.
p


Choir both hands pp
dolce.
Sw: Oboe Trem:
Trem: off.
rall: al fine.
cres:
dim:
ppp
Choir L.H. Vox Angel: only.

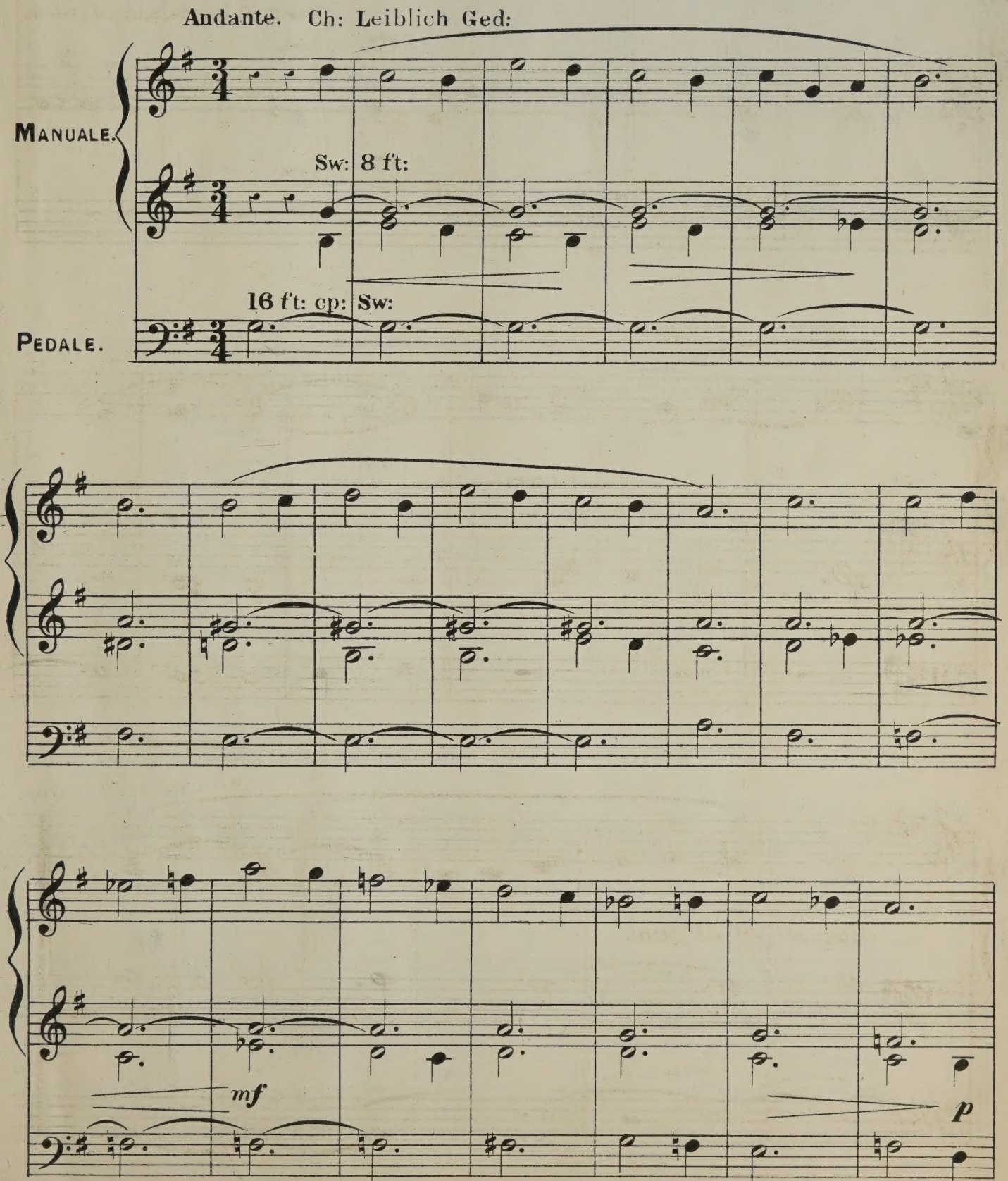
2.

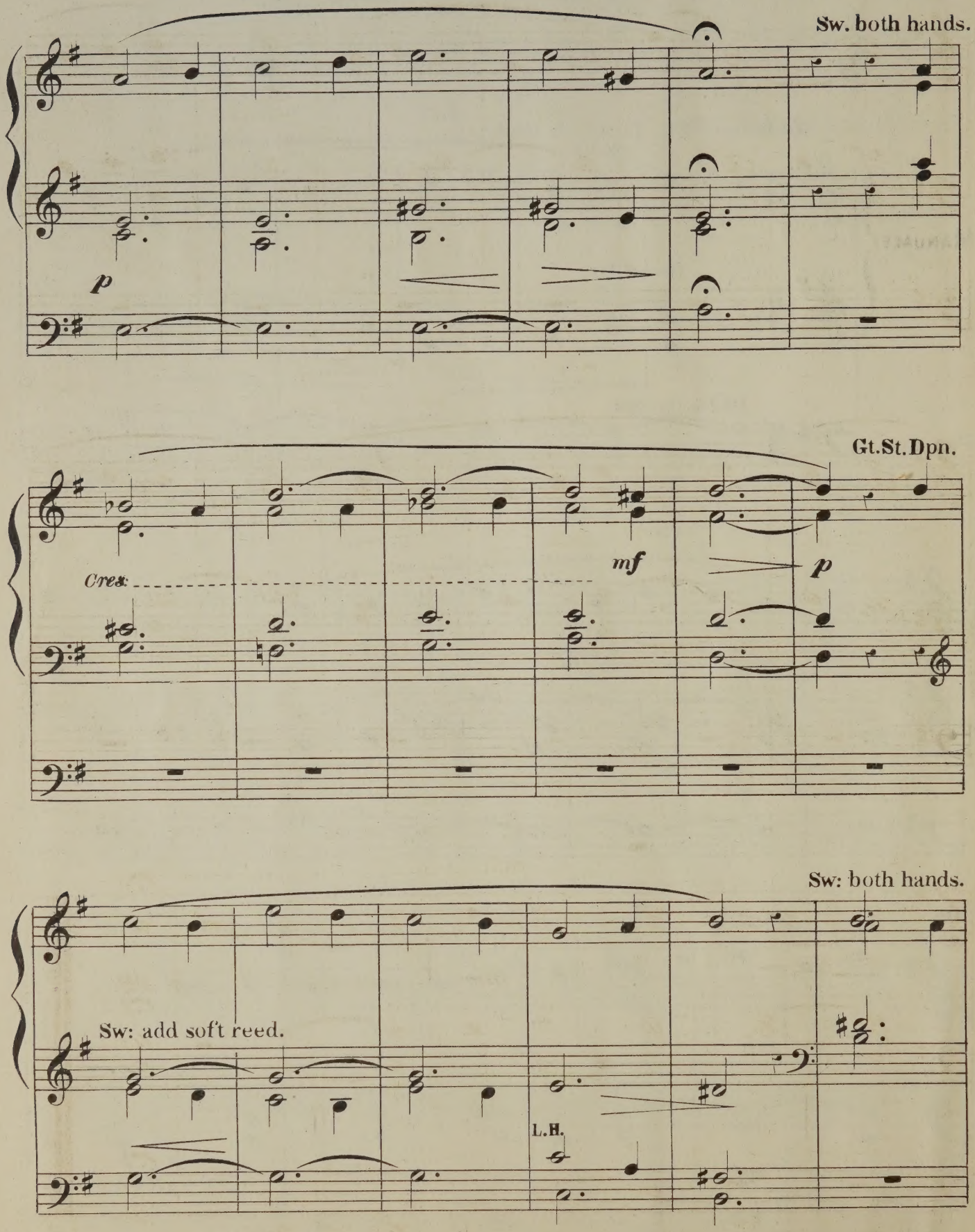


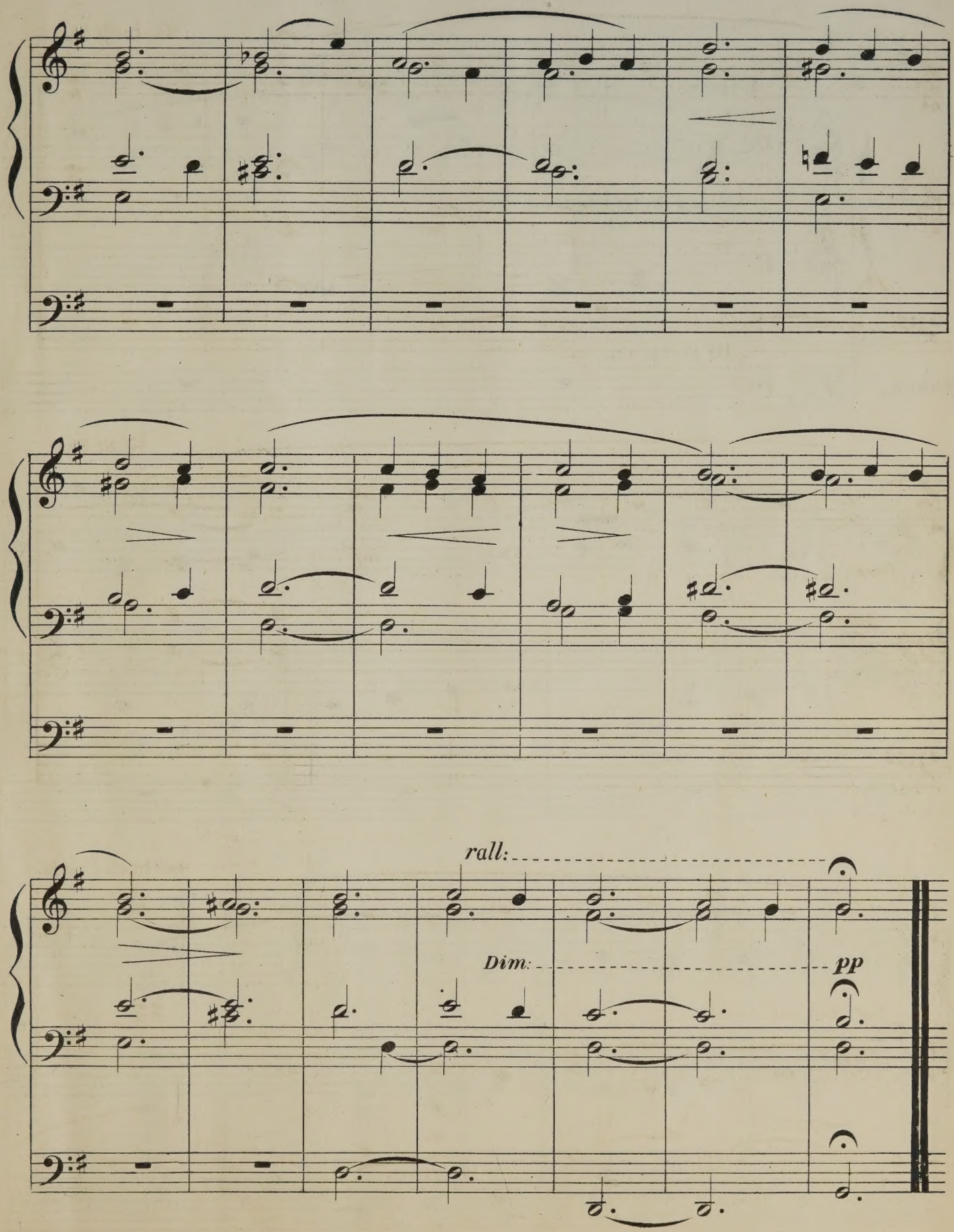

R. H. Sw: add soft reed.
L. H. Clarabella Gt: Org:
R. H. Ch: Clar:
Cres:
Dim:
Sw: L. hand without reed.
p
Cres:
Cres:
mf


Sw: both hands, add soft reed.
Cres:
dim: et rit: al fine.

3.




Sw. both hands.
p
Gt.St.Dpn.
Cres.
mf
p
Sw: both hands.
Sw: add soft reed.
L.H.


rall:
Dim:
pp

4.

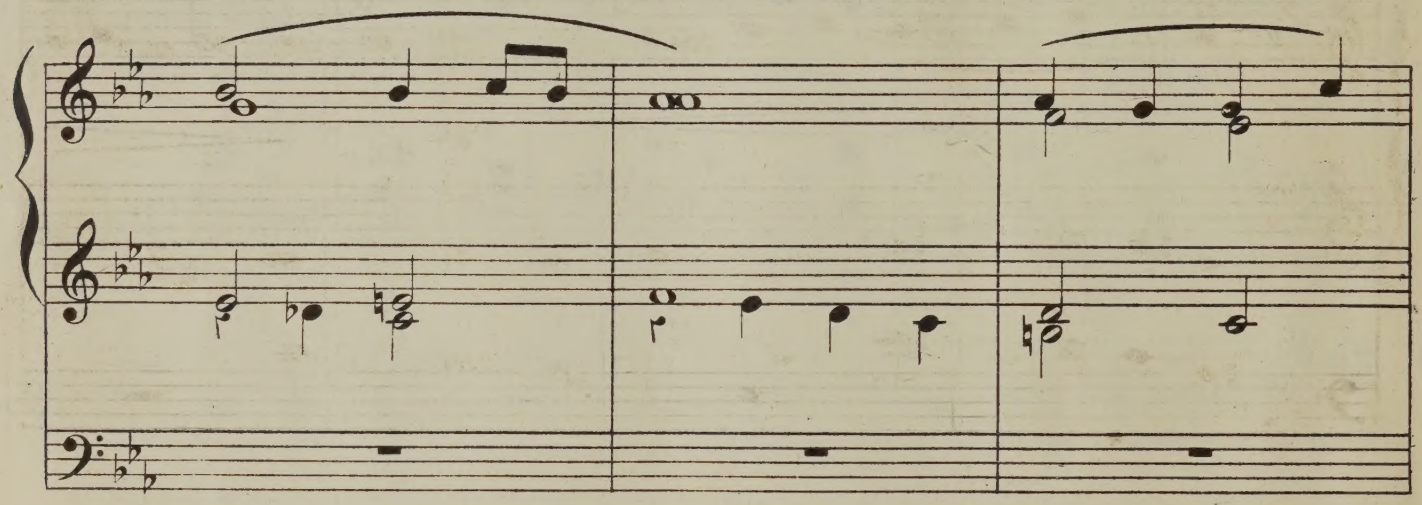
Largo.

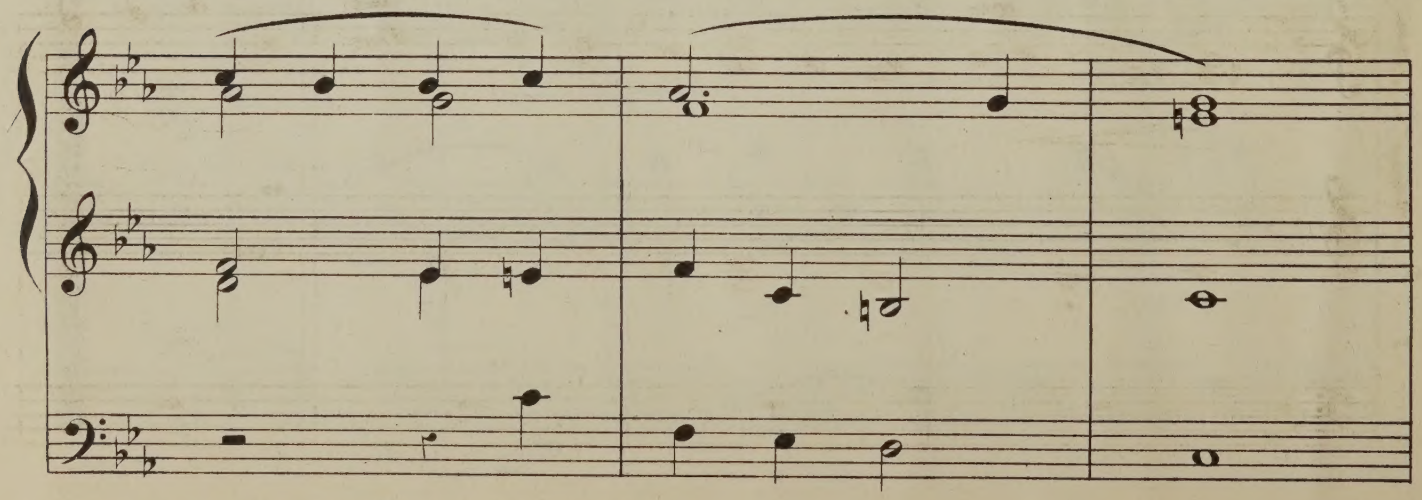
MANUALE.

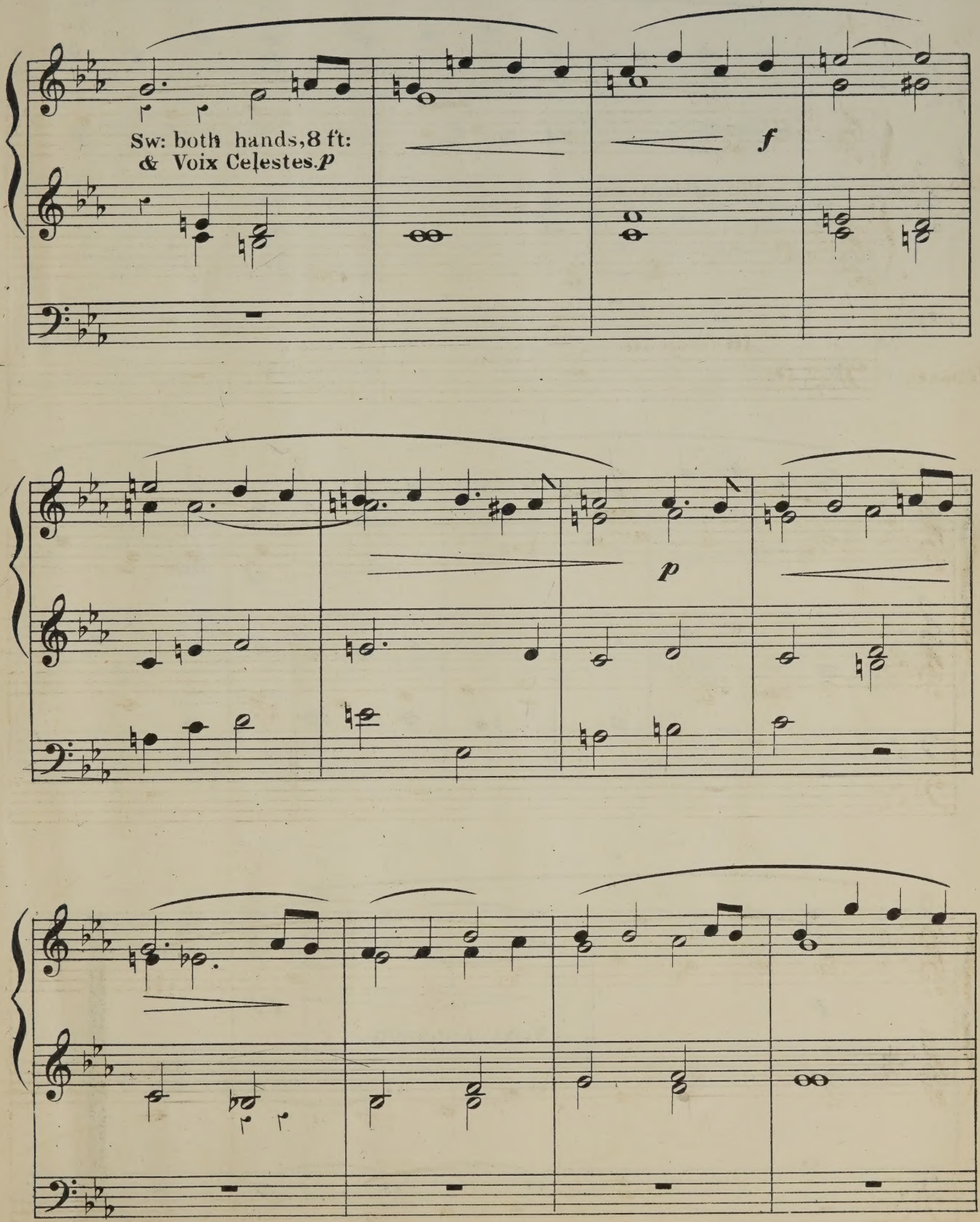
Ch: *mf* both hands.

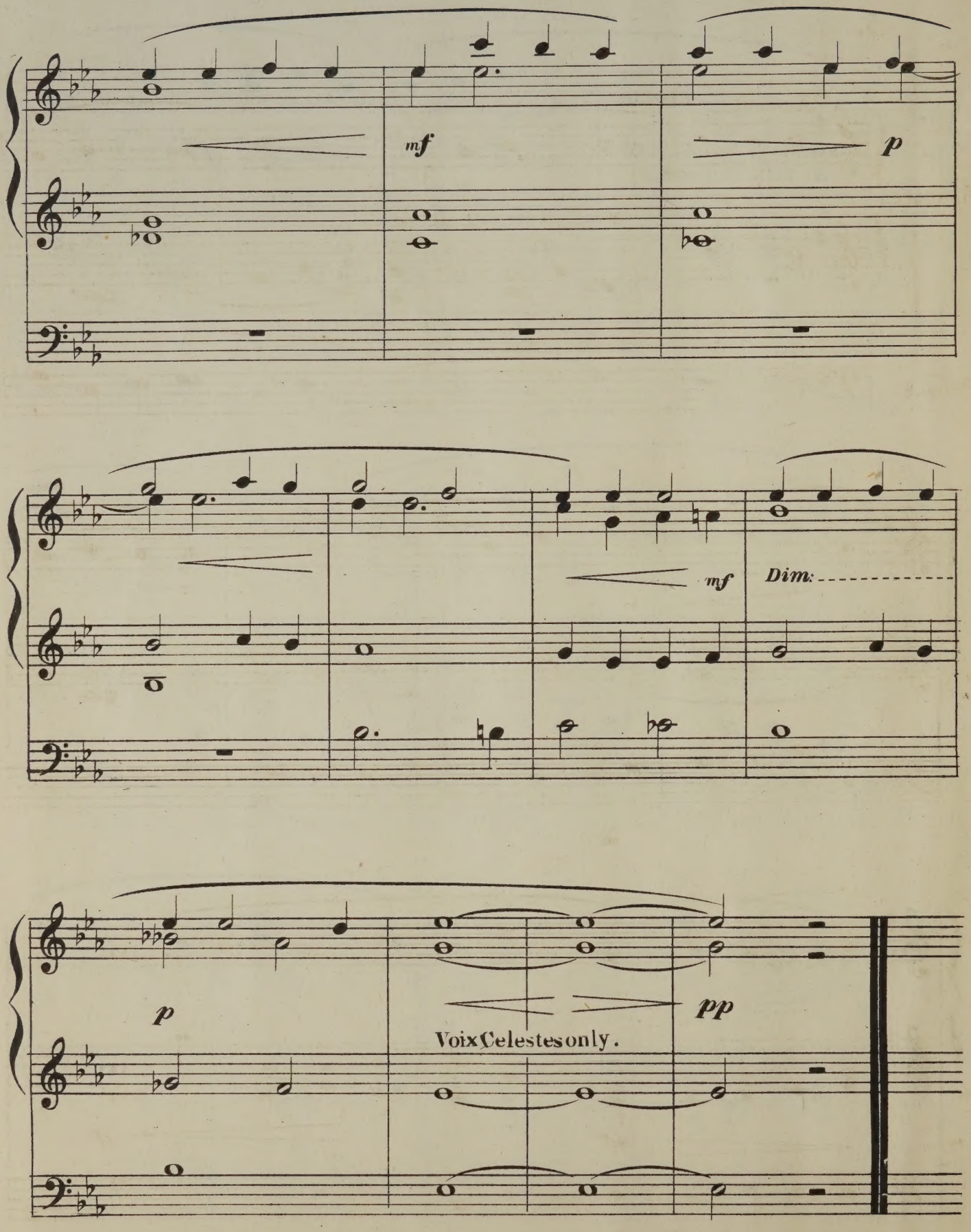
16 ft: cp: ch:

PEDALE.

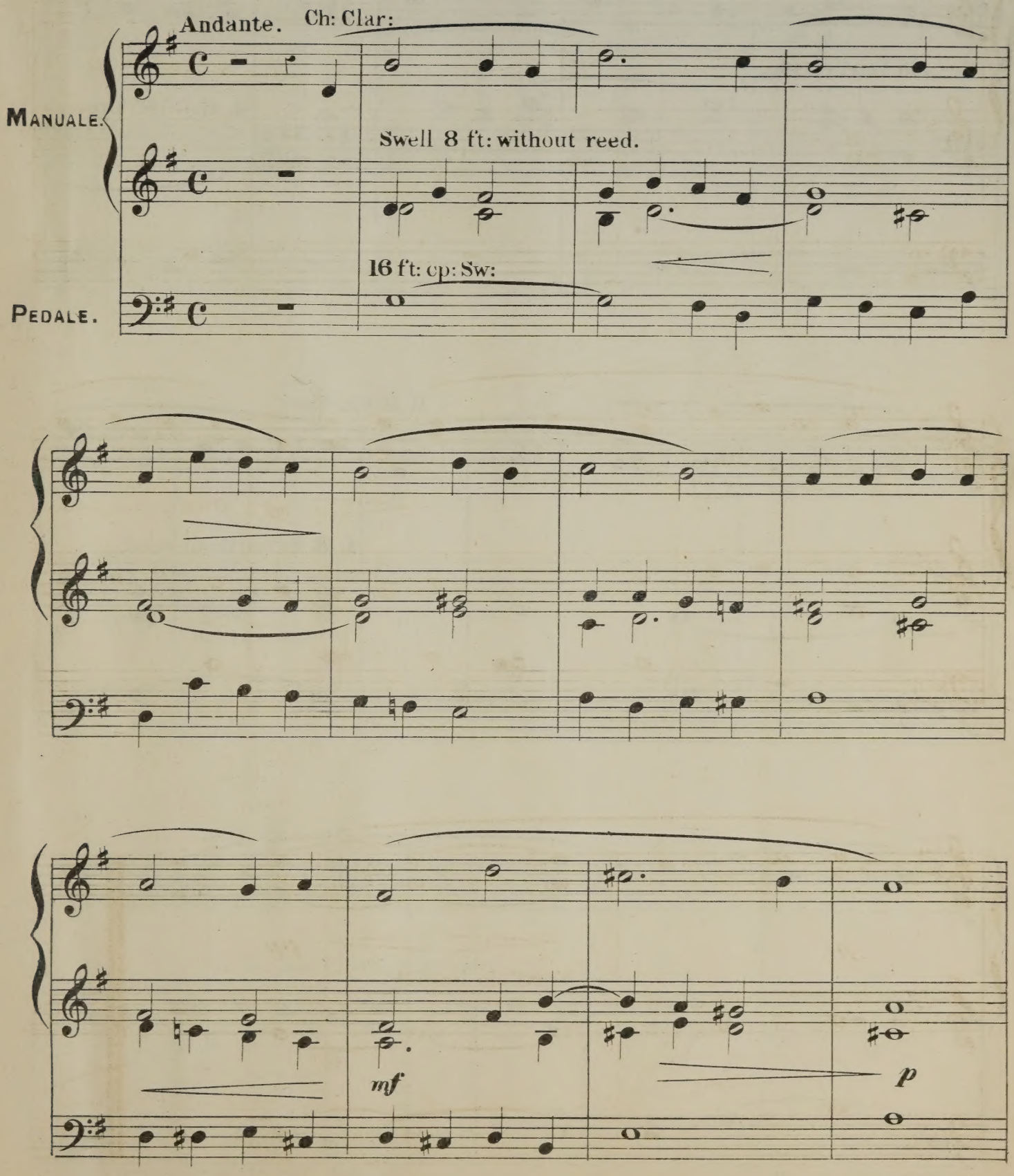


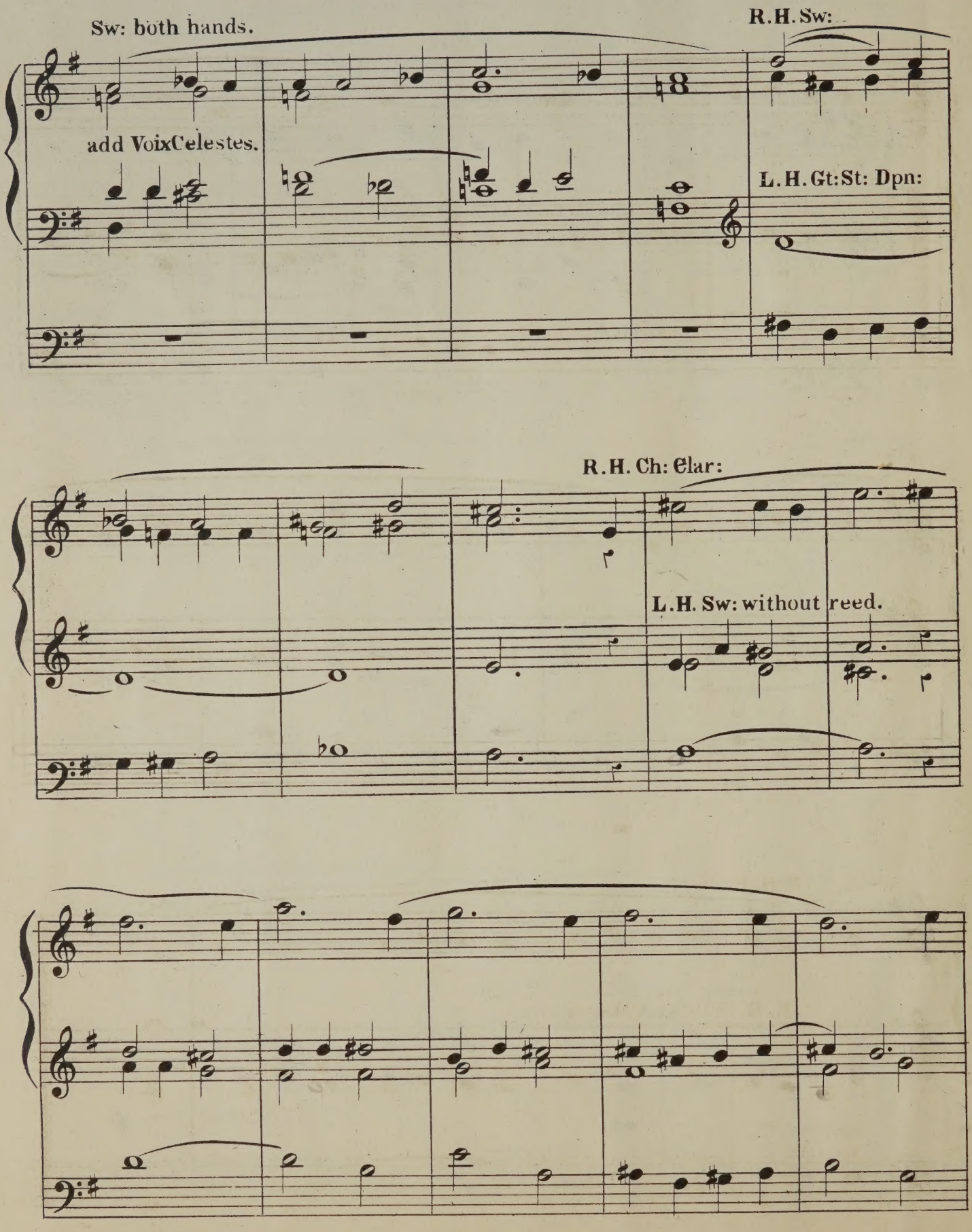


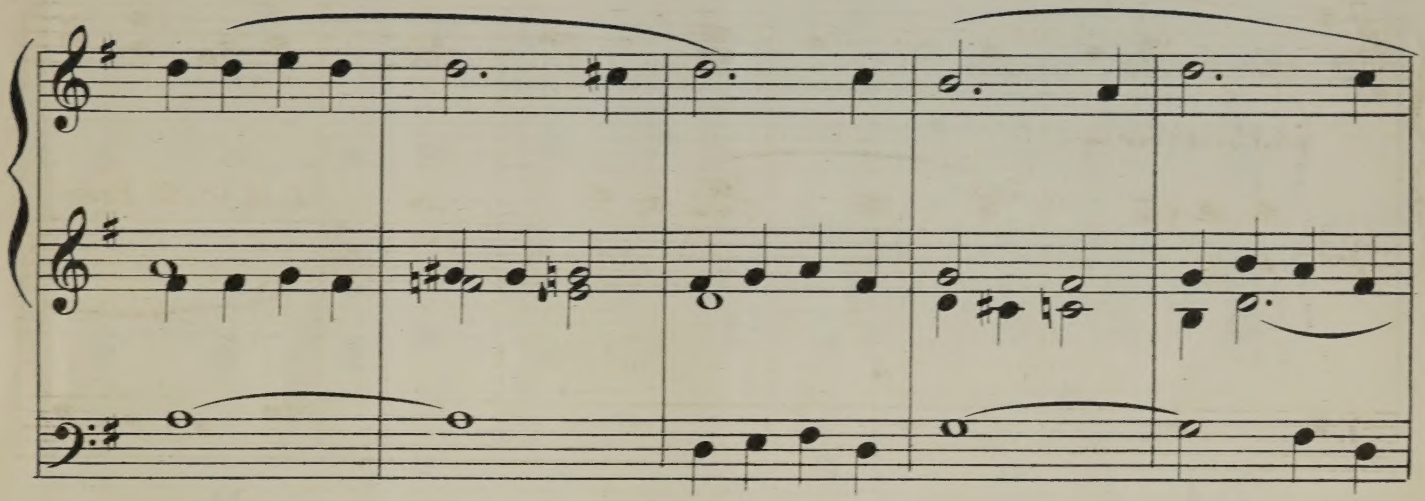

Sw: both hands, 8 ft:
& Voix Celestes. p
f
p

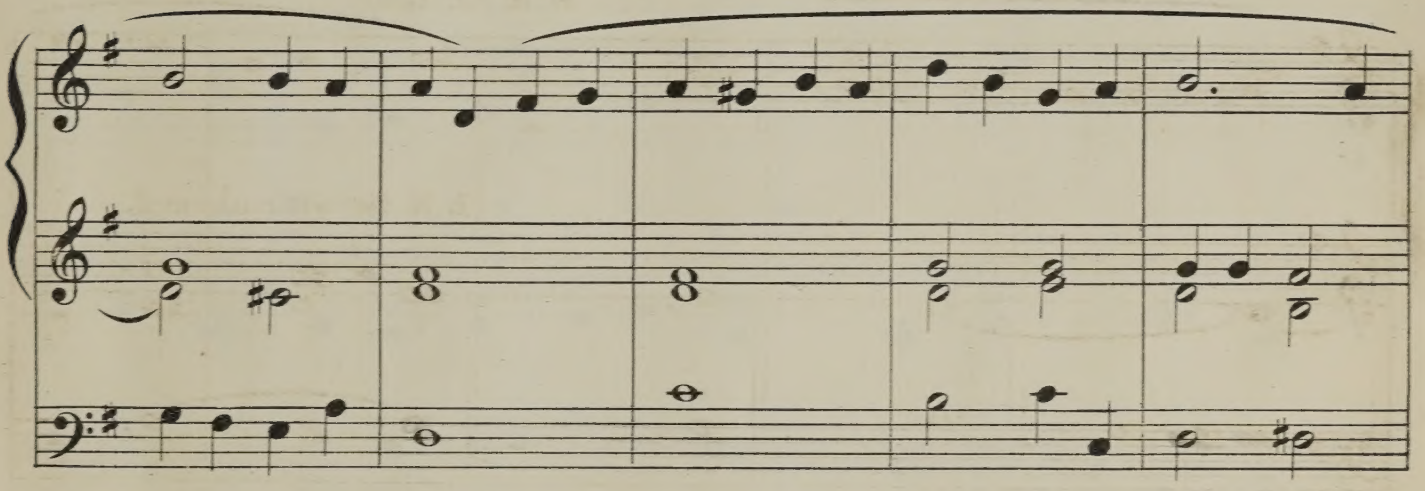

mf
p
mf
Dim:
p
pp
Voix Celestes only.

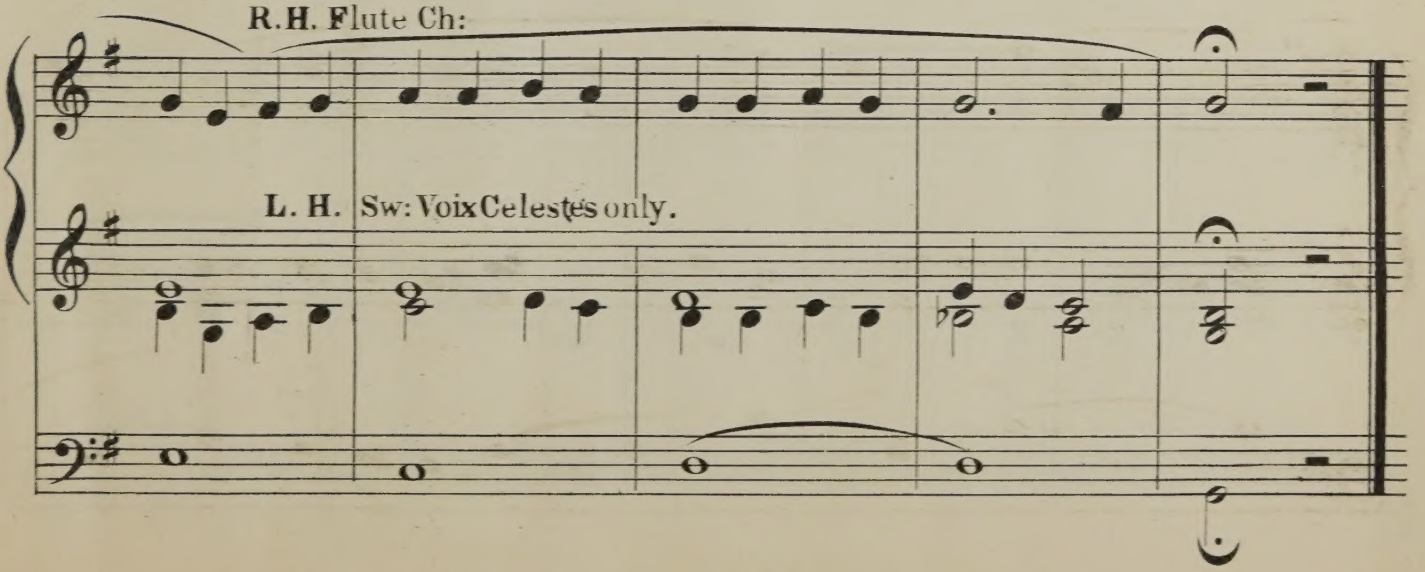
5.


Andante.
Ch: Clar:
Manuale.
Swell 8 ft: without reed.
16 ft: cp: Sw:
Pedale.
mf
p

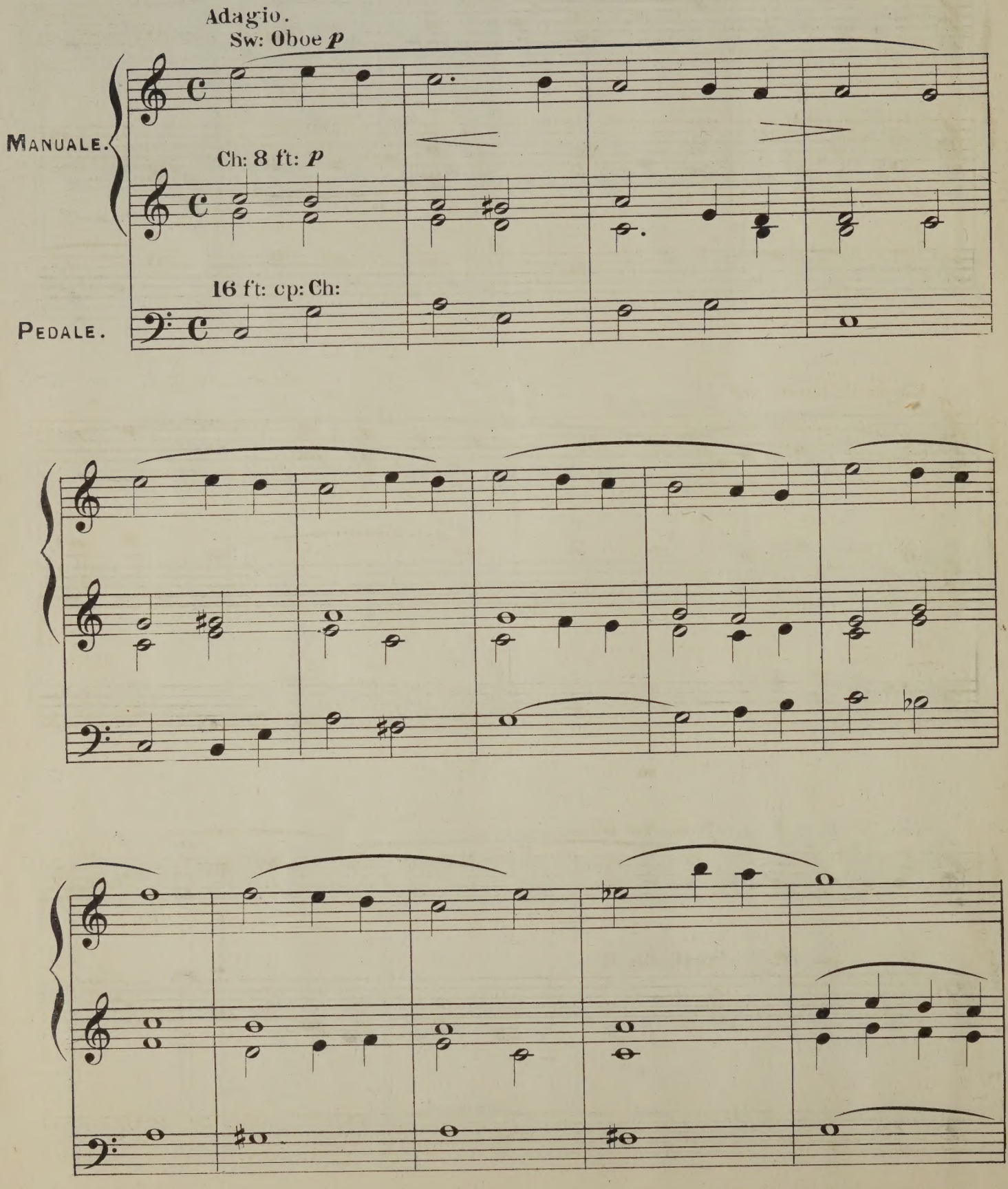

Sw: both hands.
R.H. Sw:
add VoixCelestes.
L.H. Gt:St: Dpn:
R.H. Ch: Clar:
L.H. Sw: without reed.

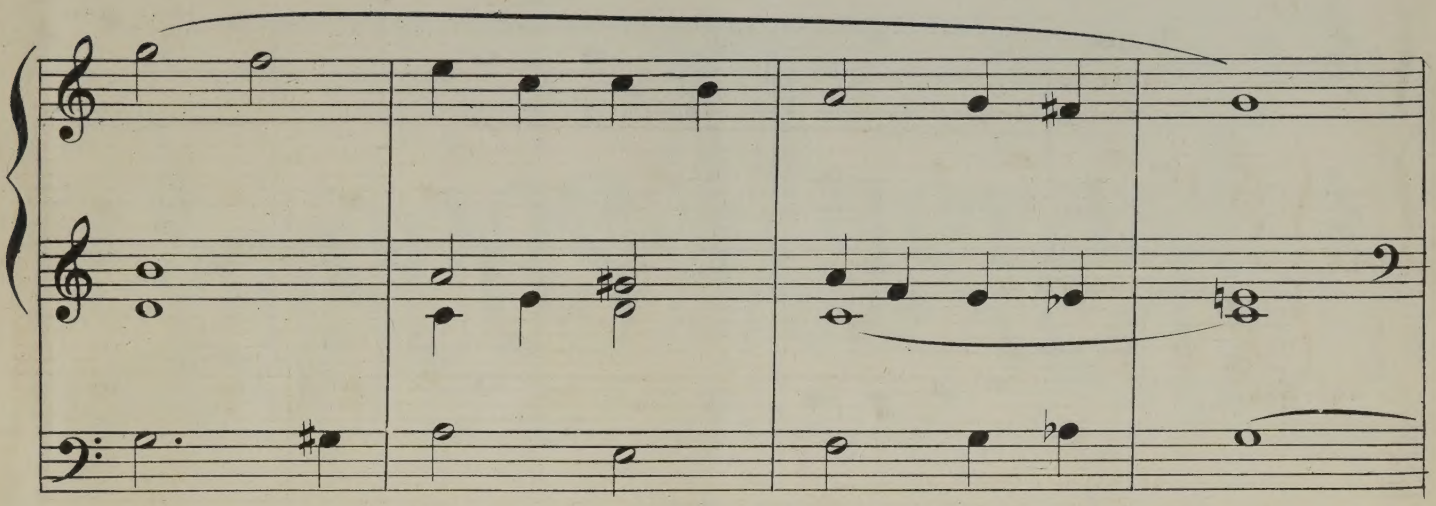




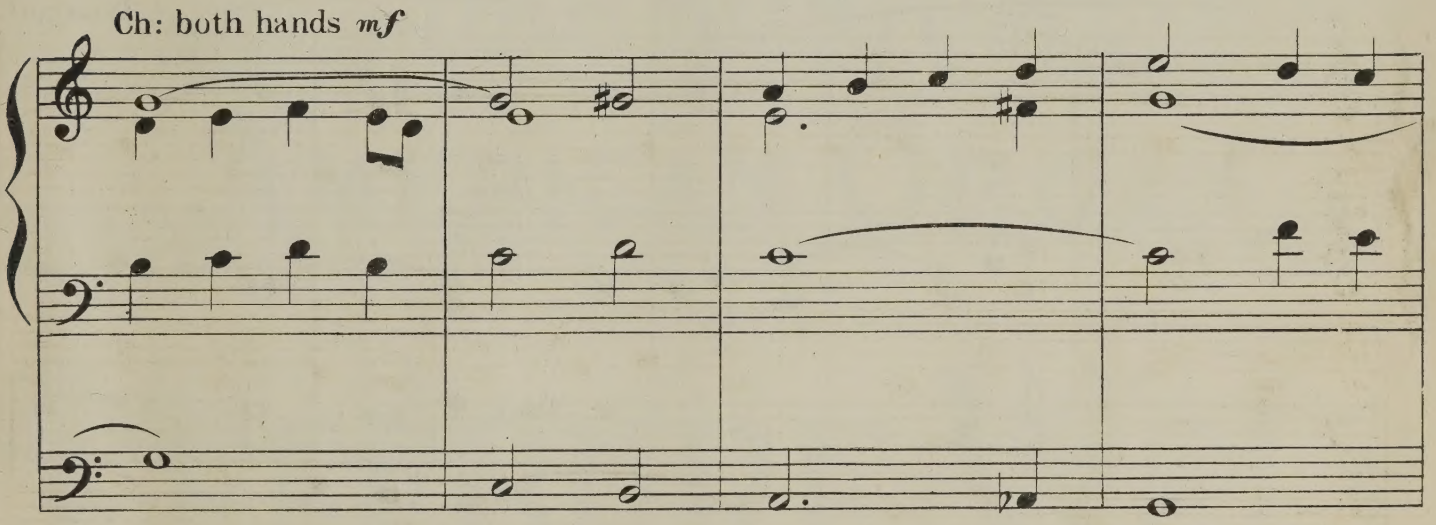

R.H. Flute Ch:
L. H. Sw: Voix Celestes only.

6.



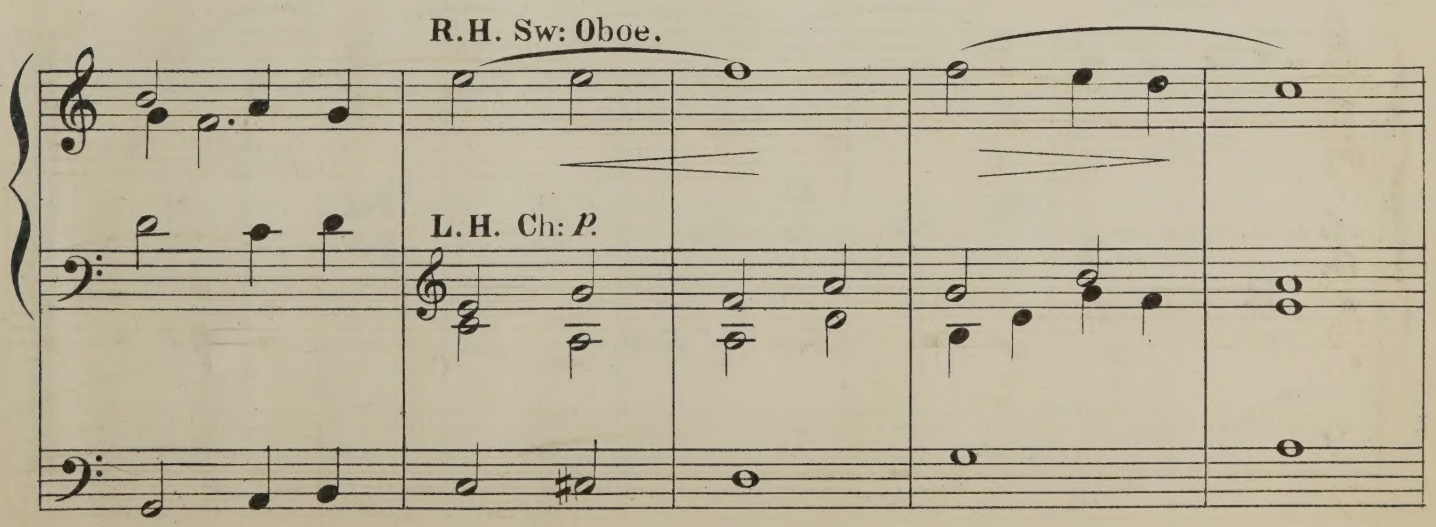


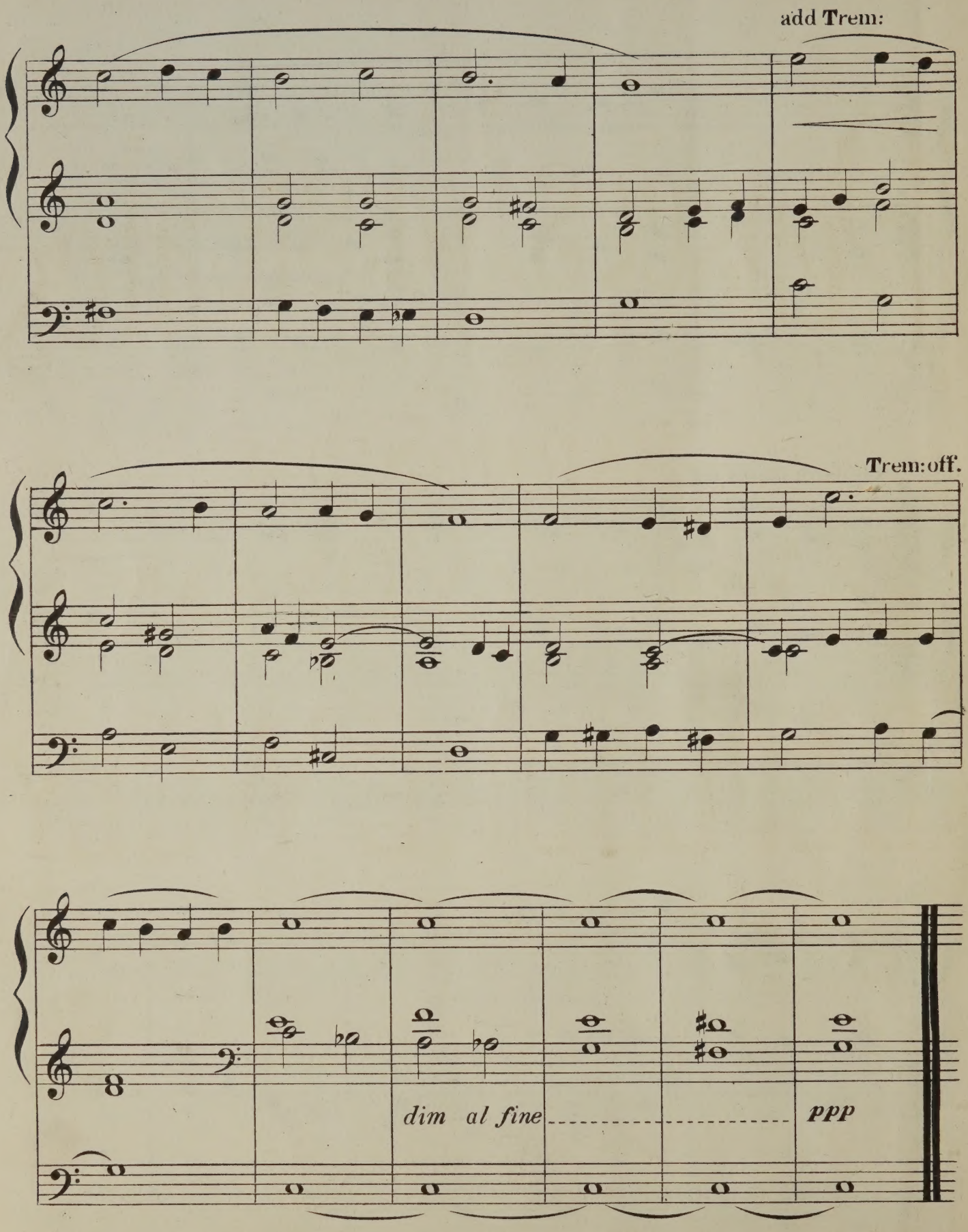
Ch: both hands *mf*



R.H. Sw: Oboe.

L.H. Ch: *P.*





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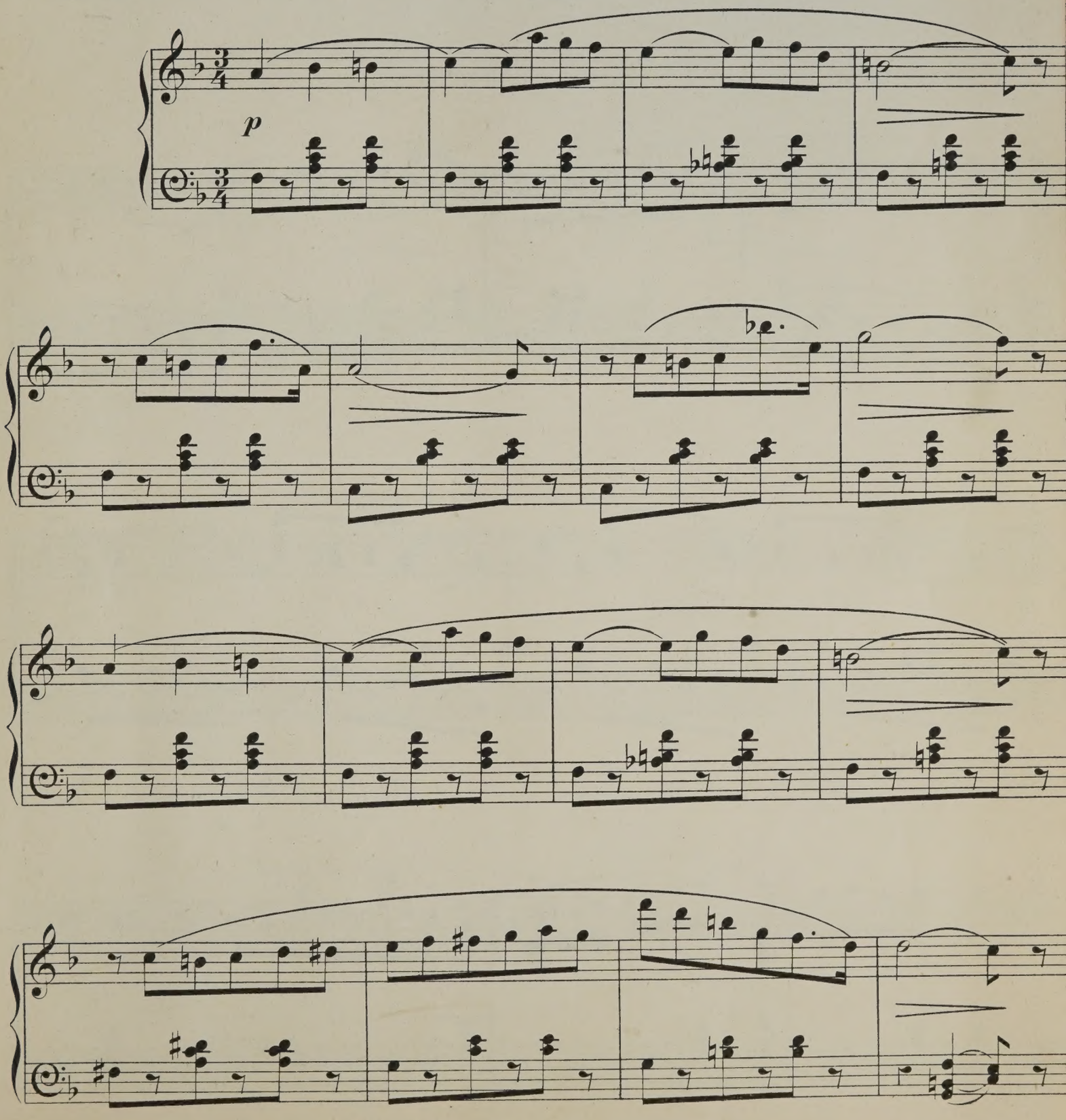
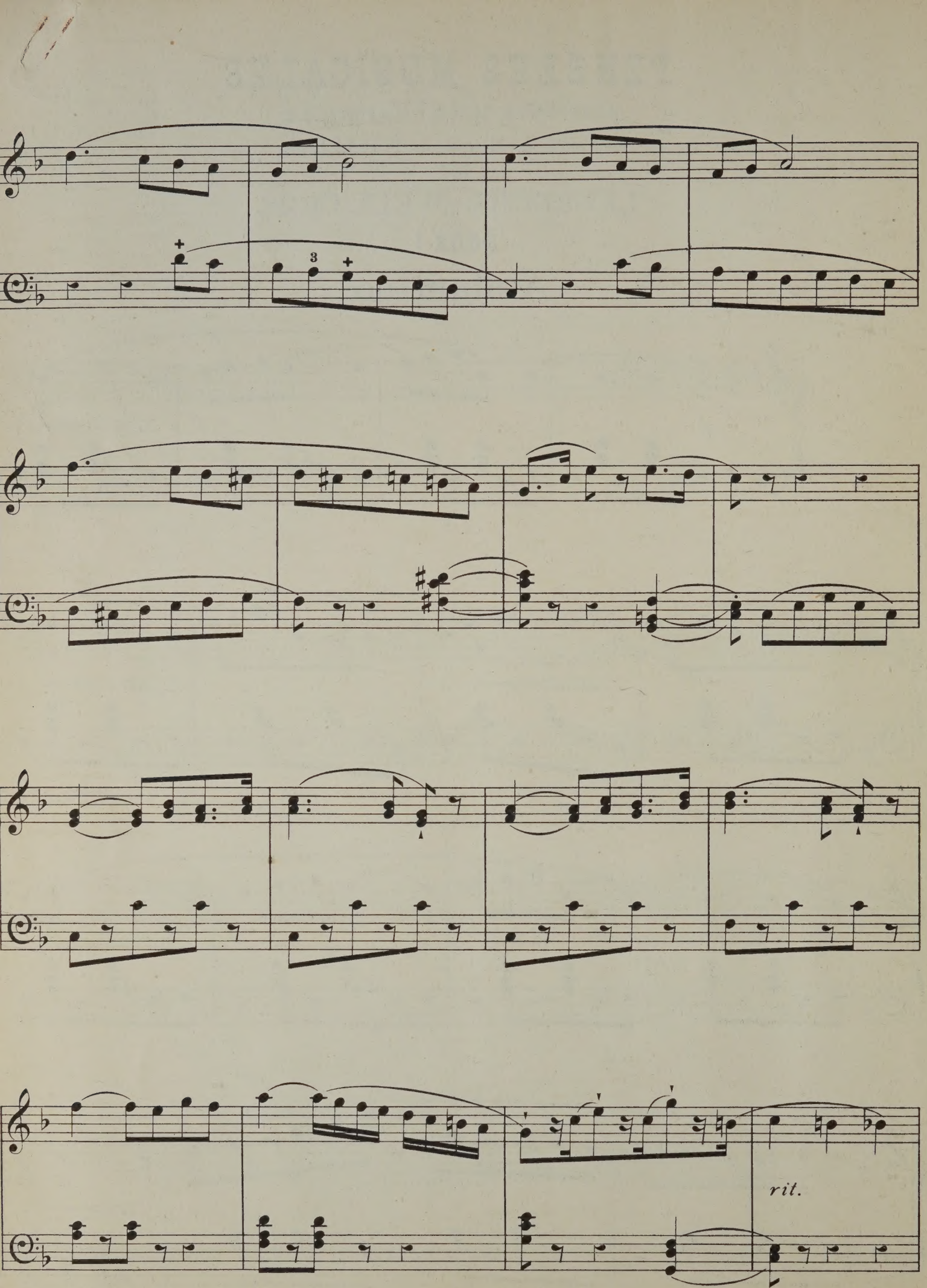
Andantino.




3
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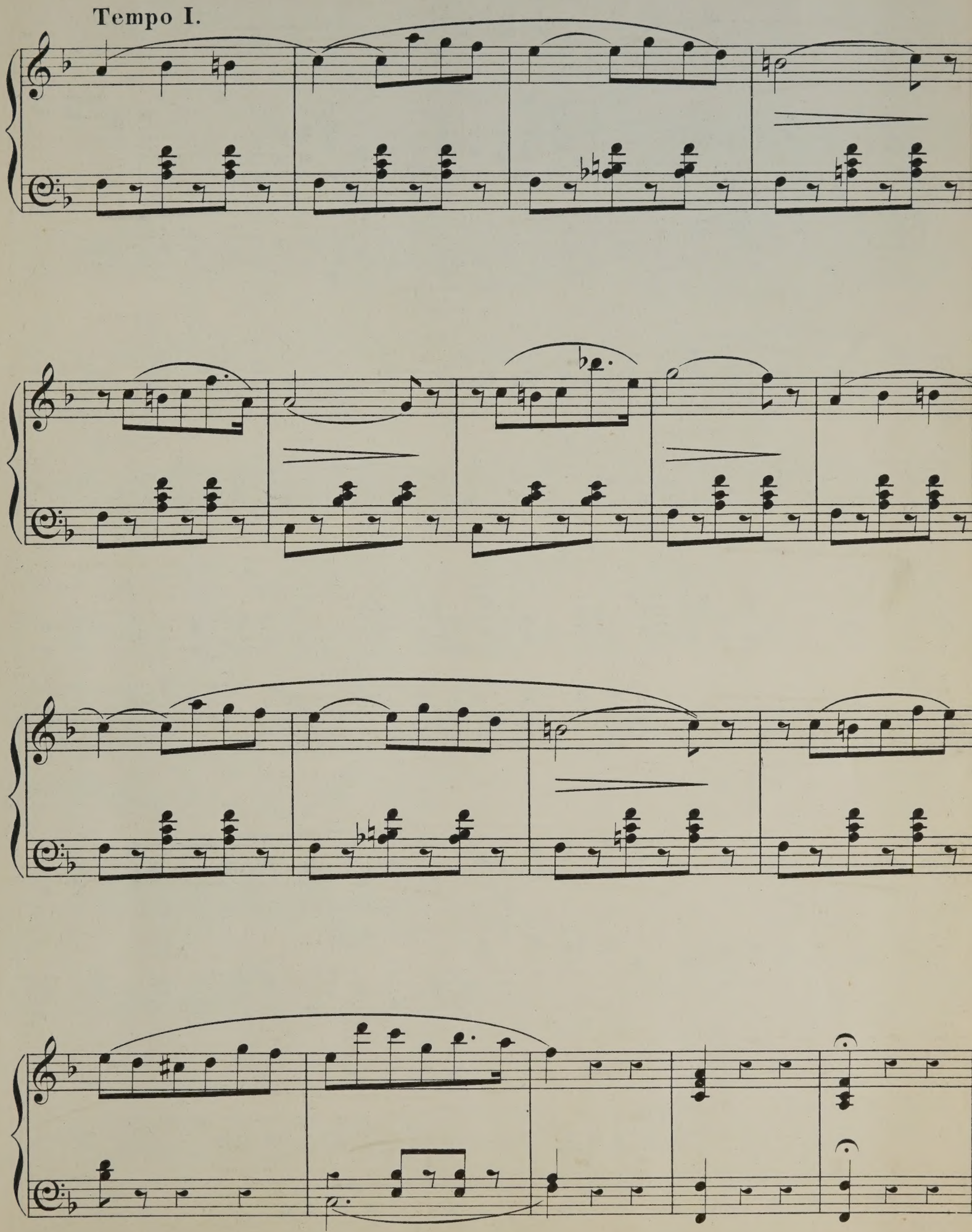
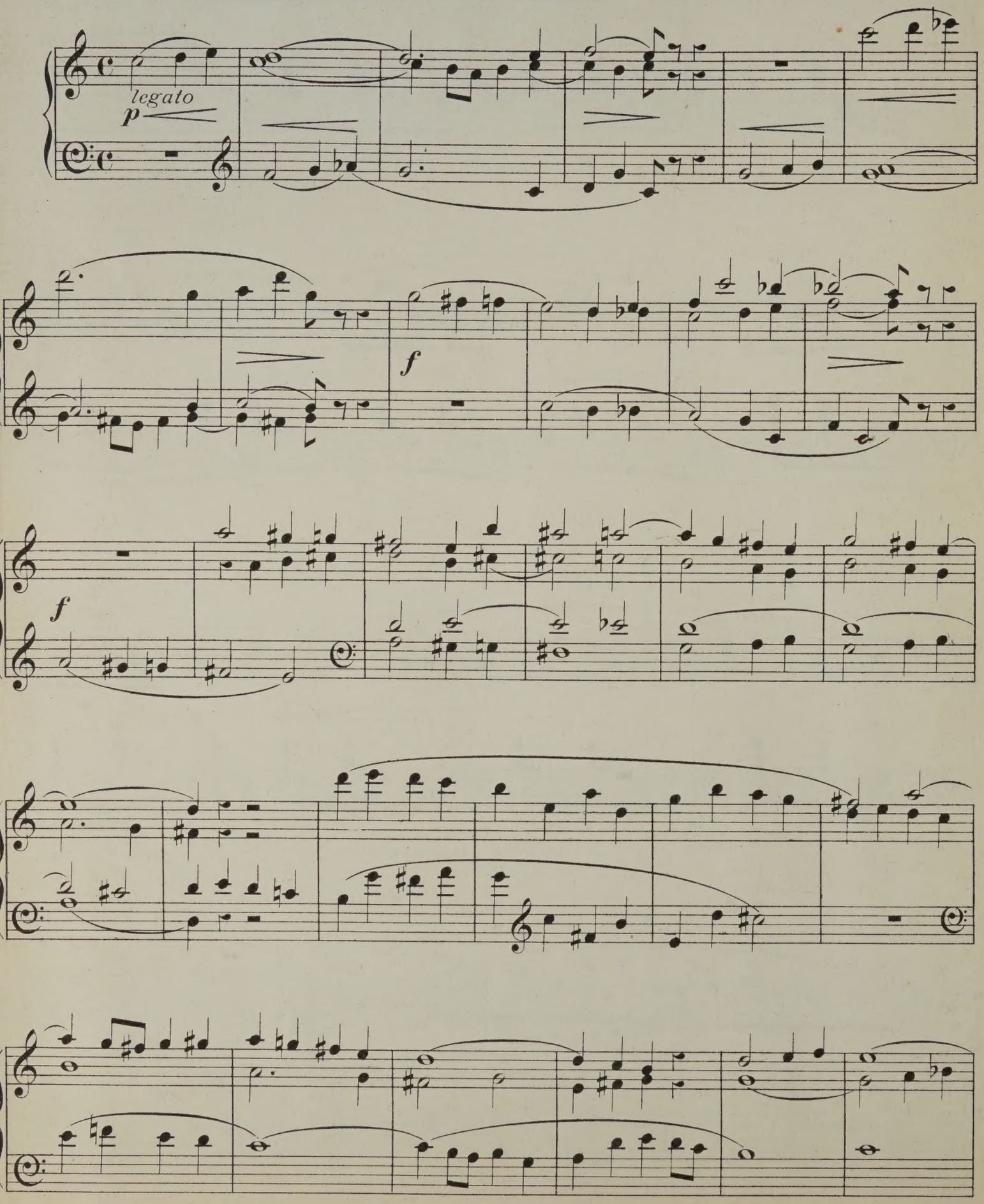
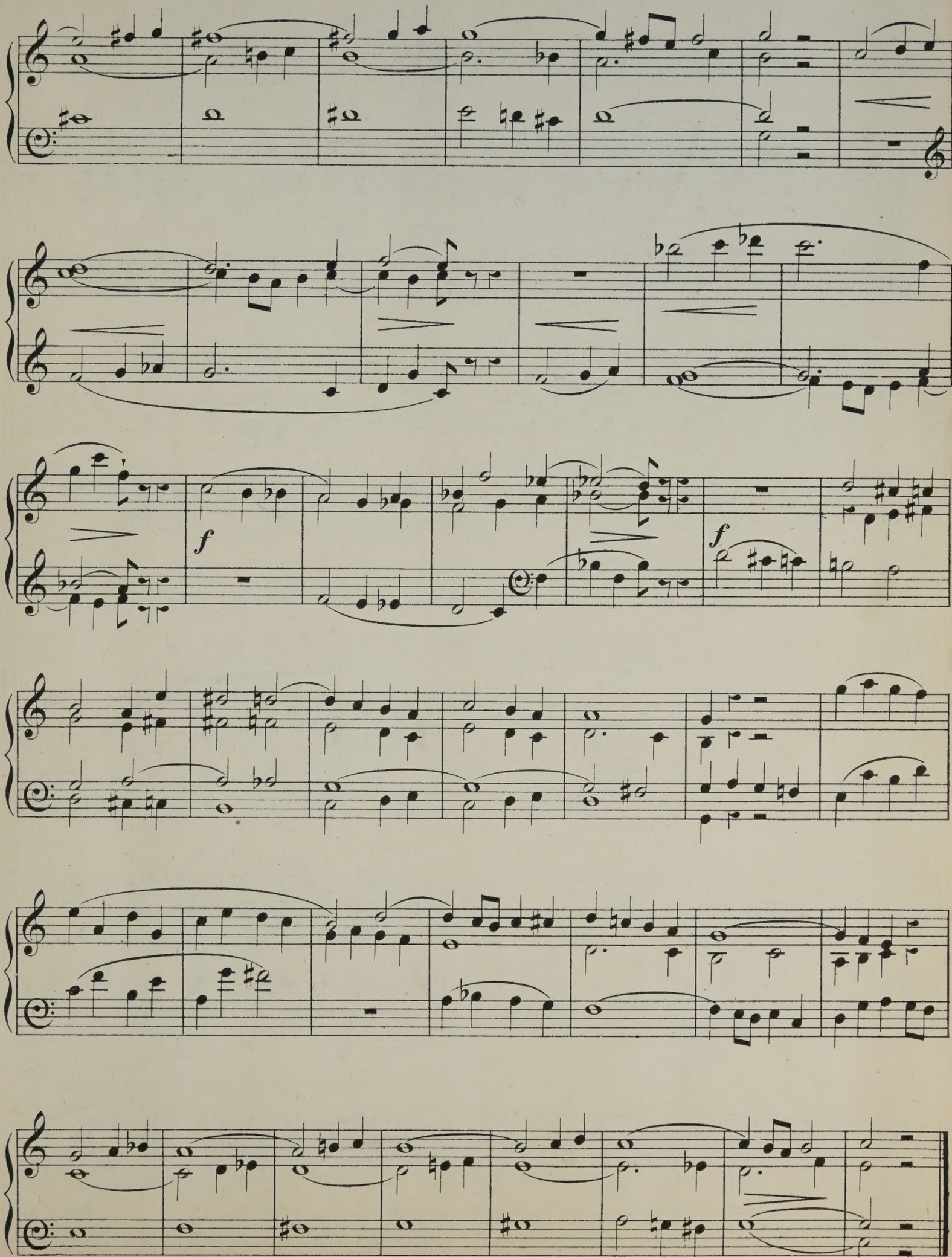
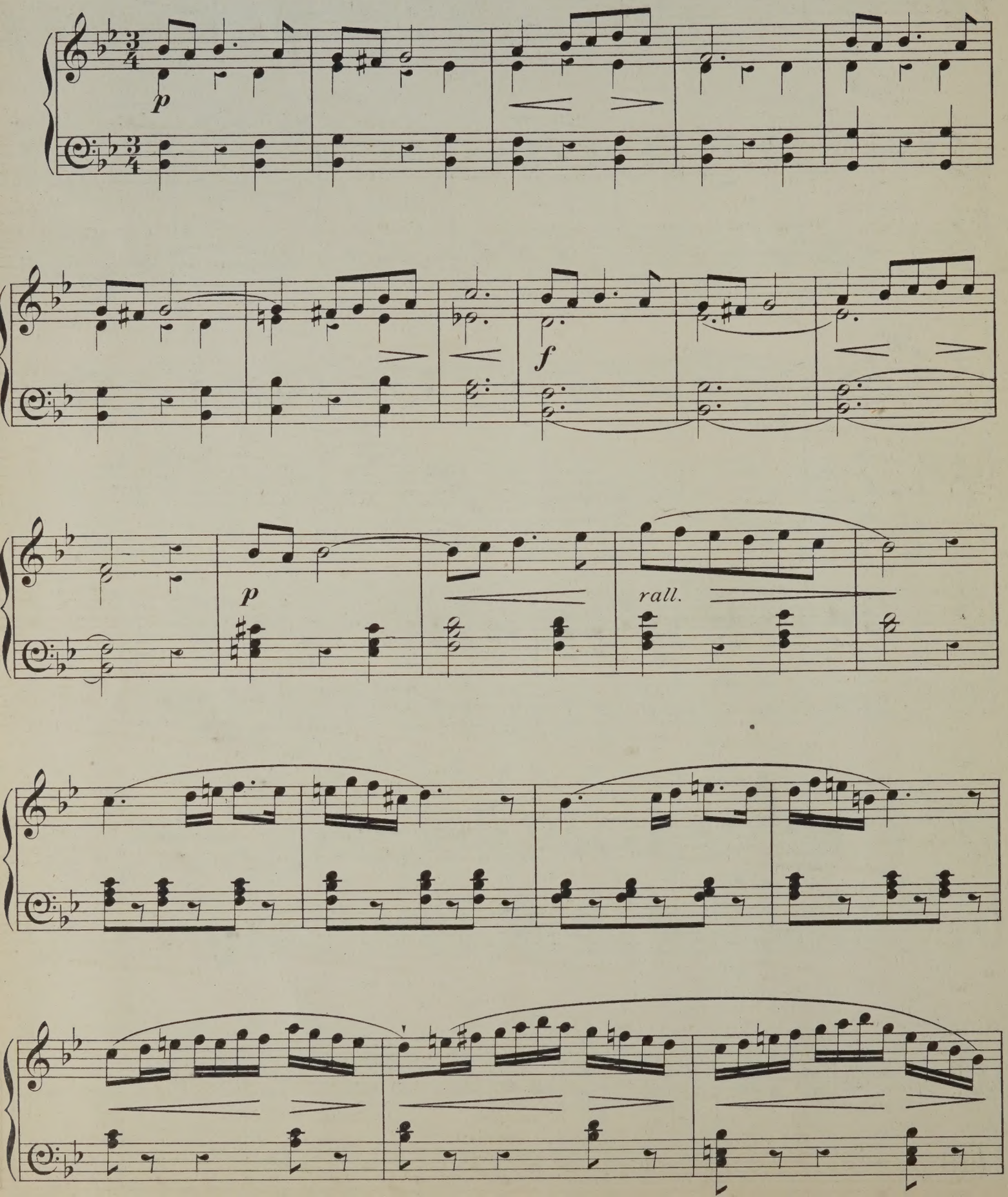

Tempo I.

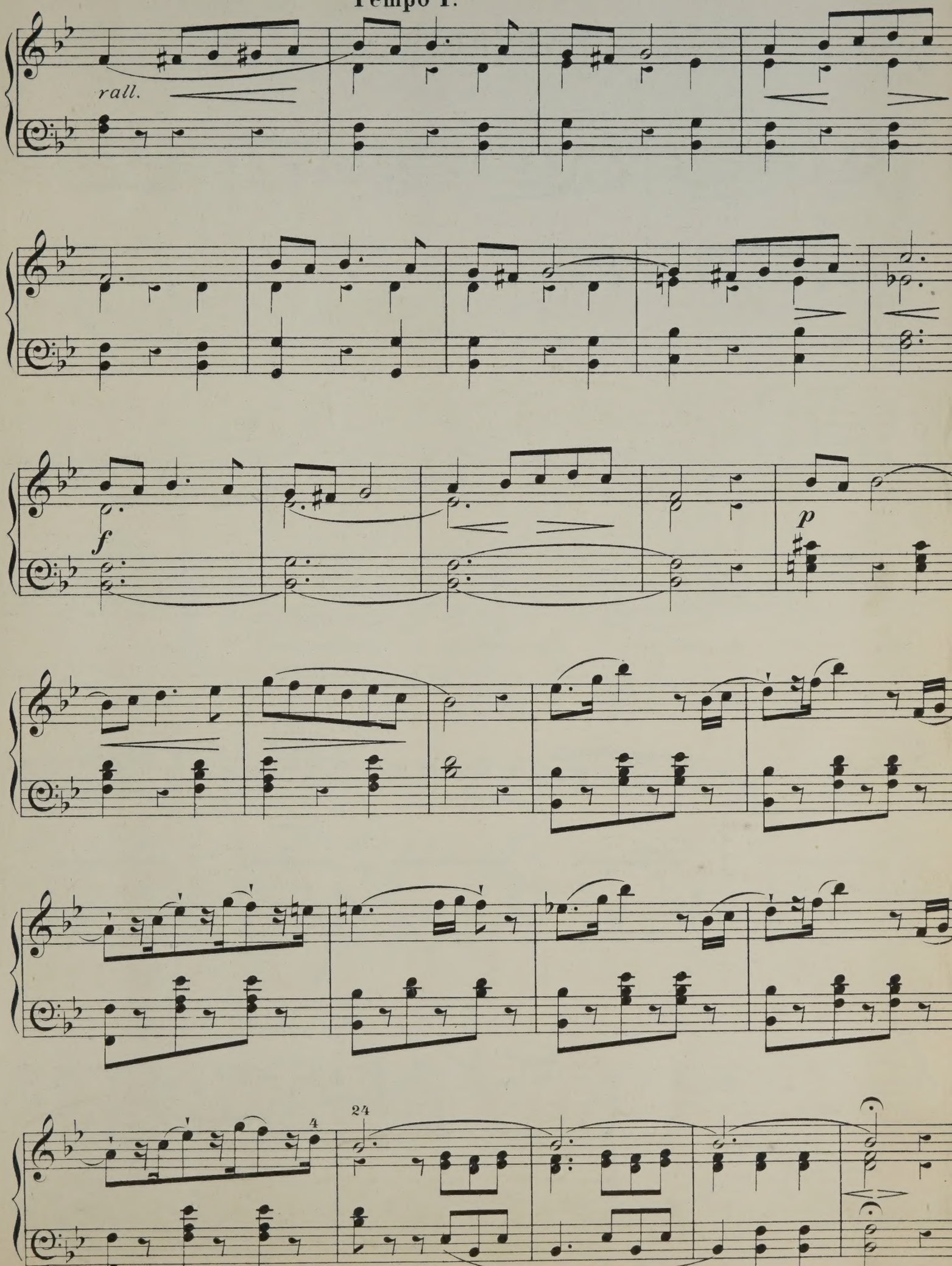
Largo.




f
f

Andante.

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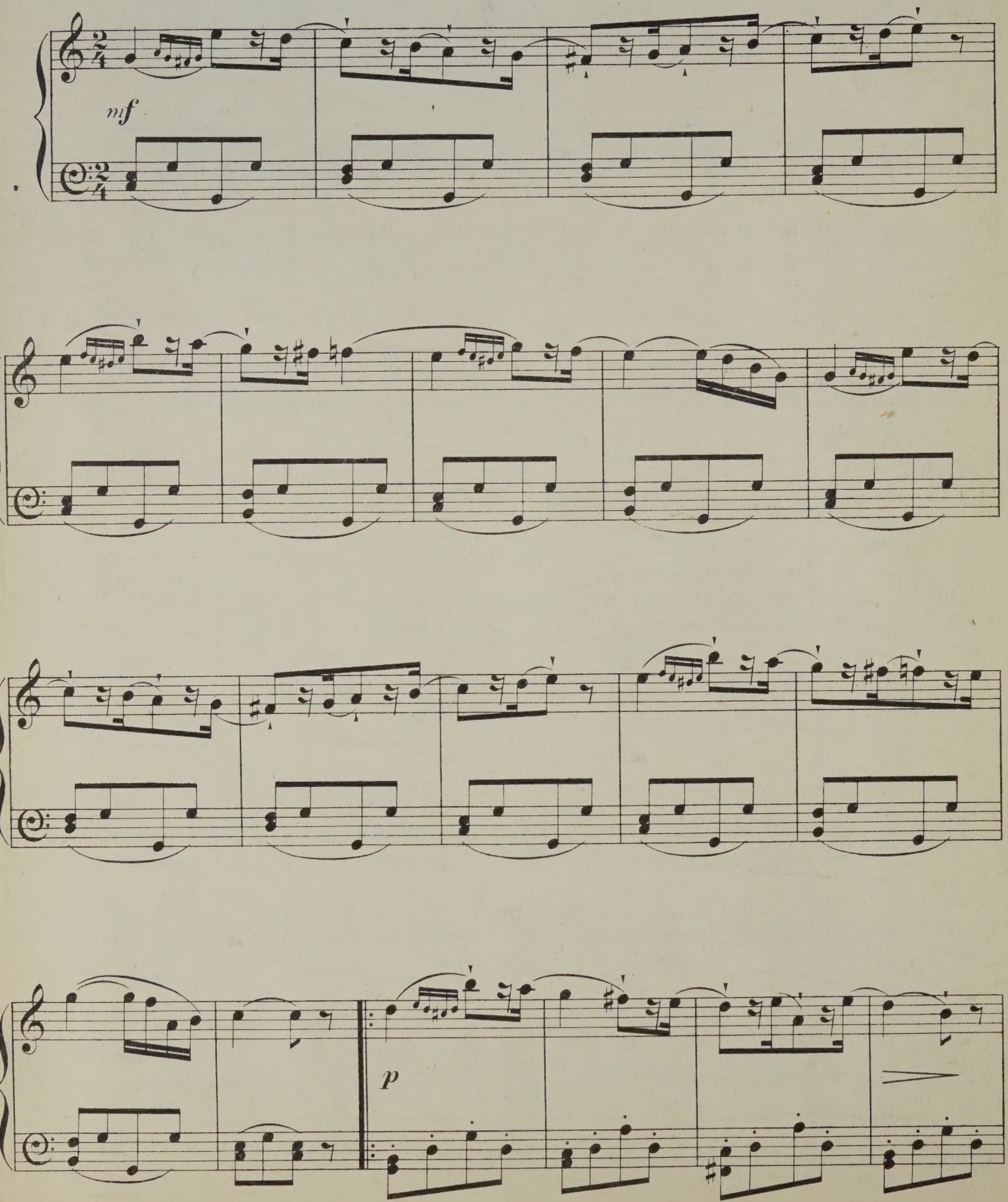

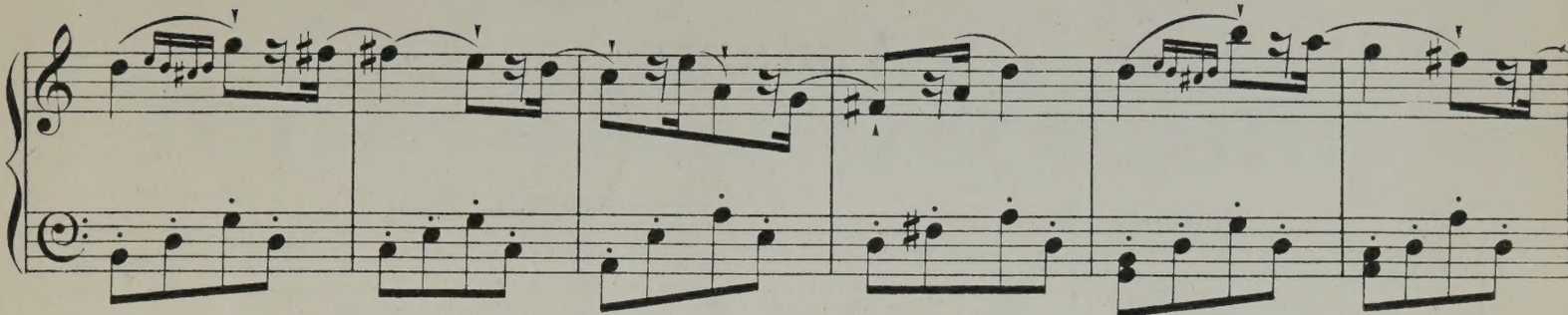

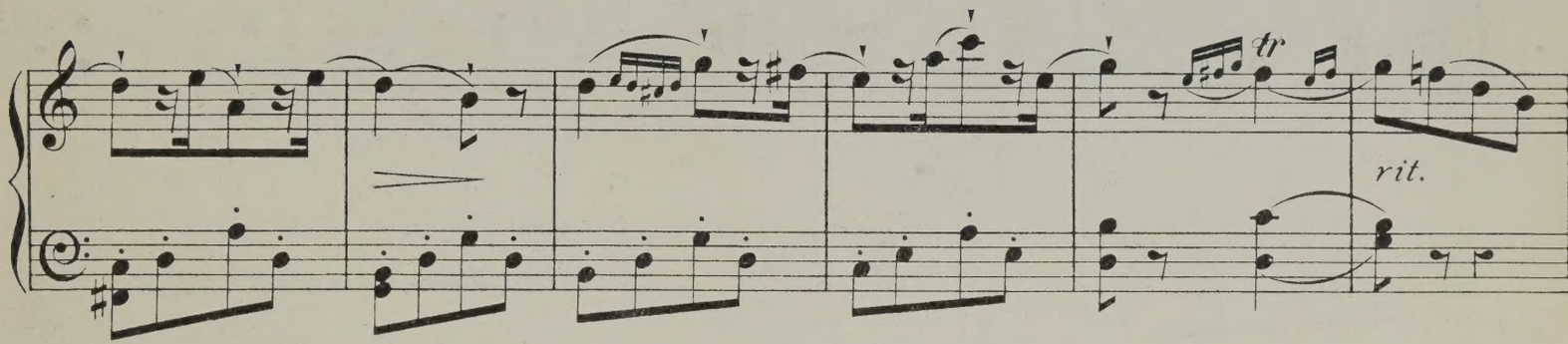
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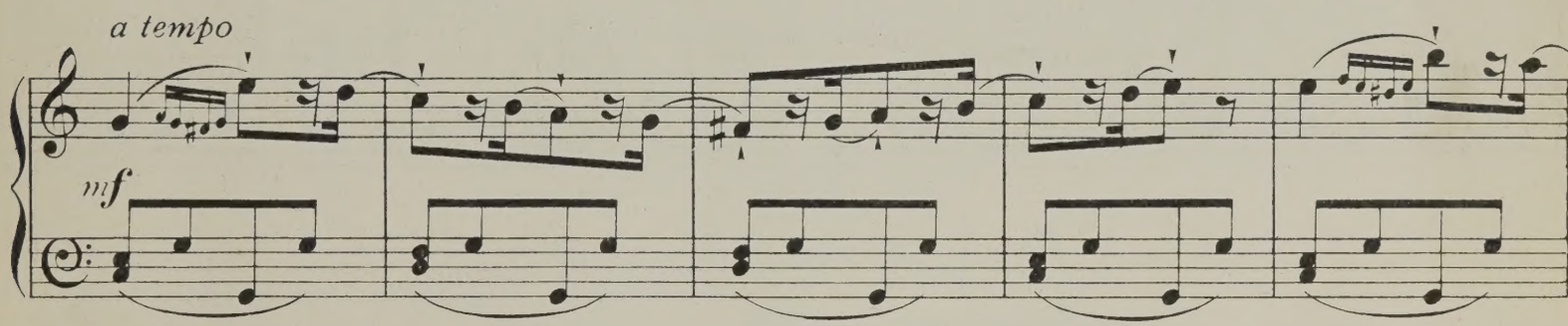
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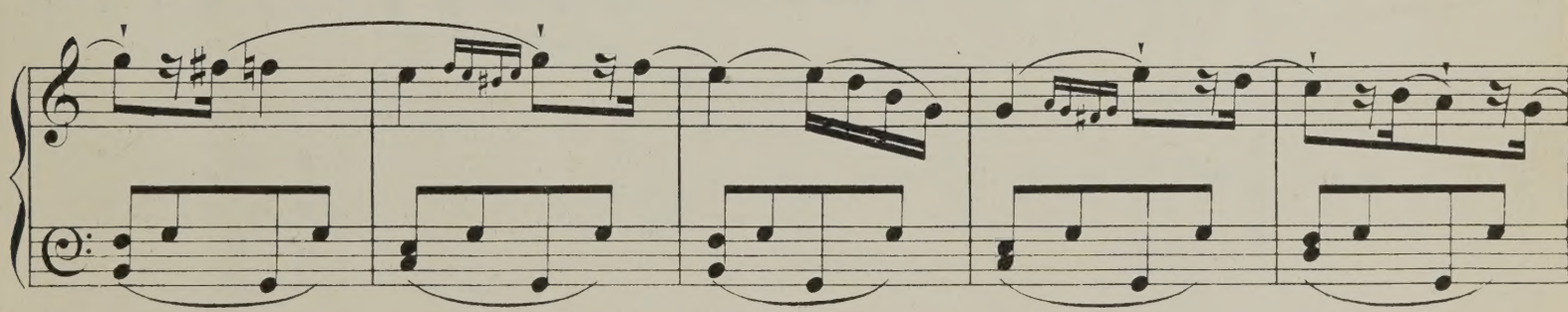

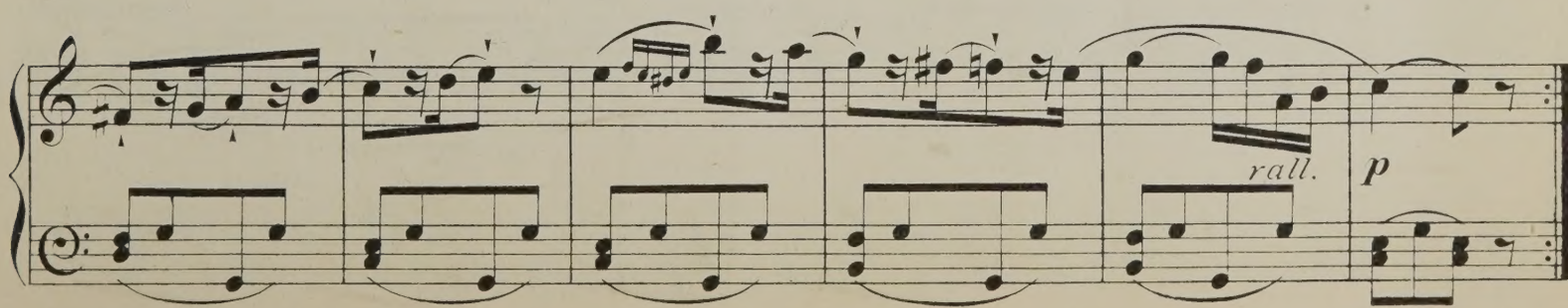
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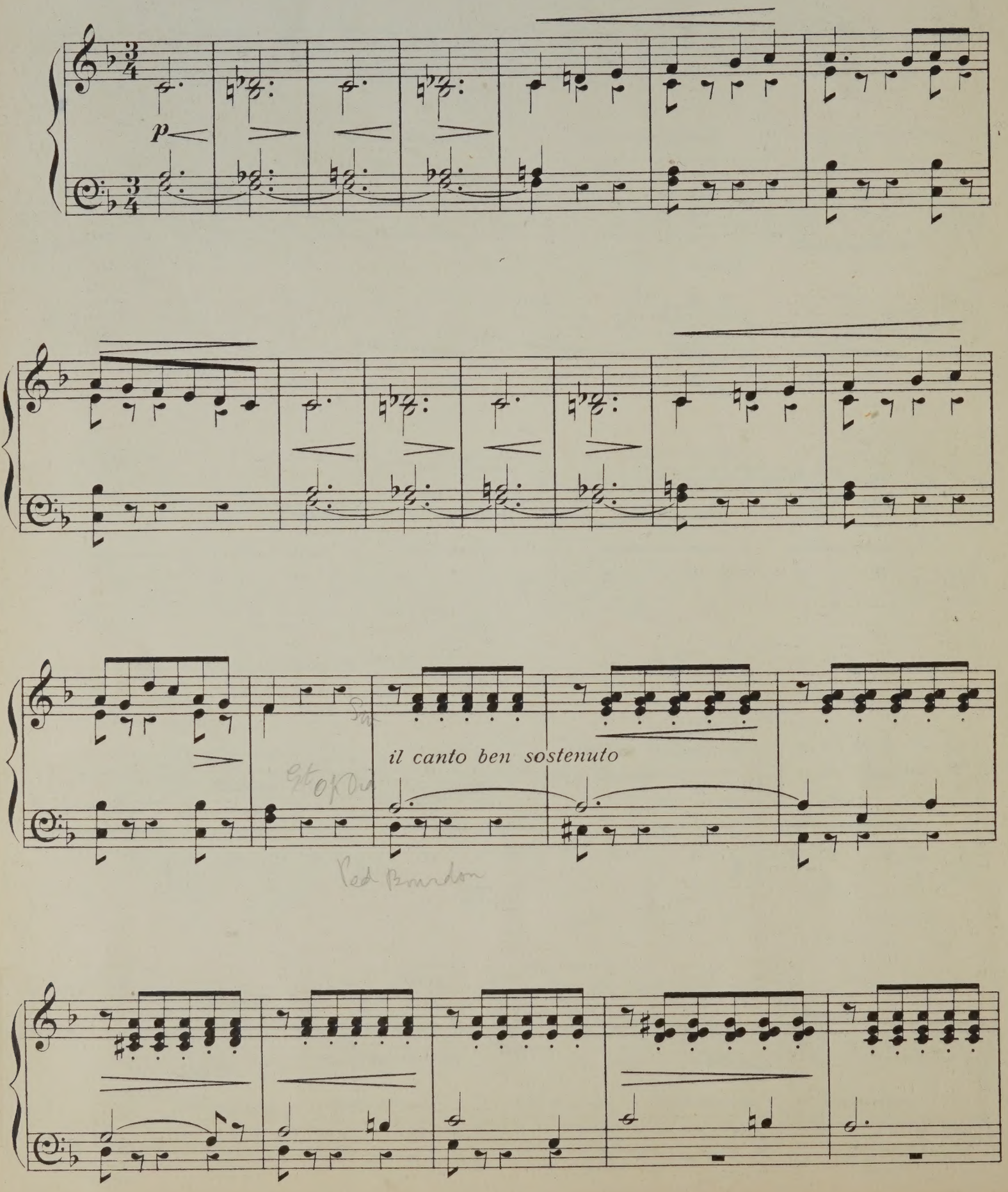

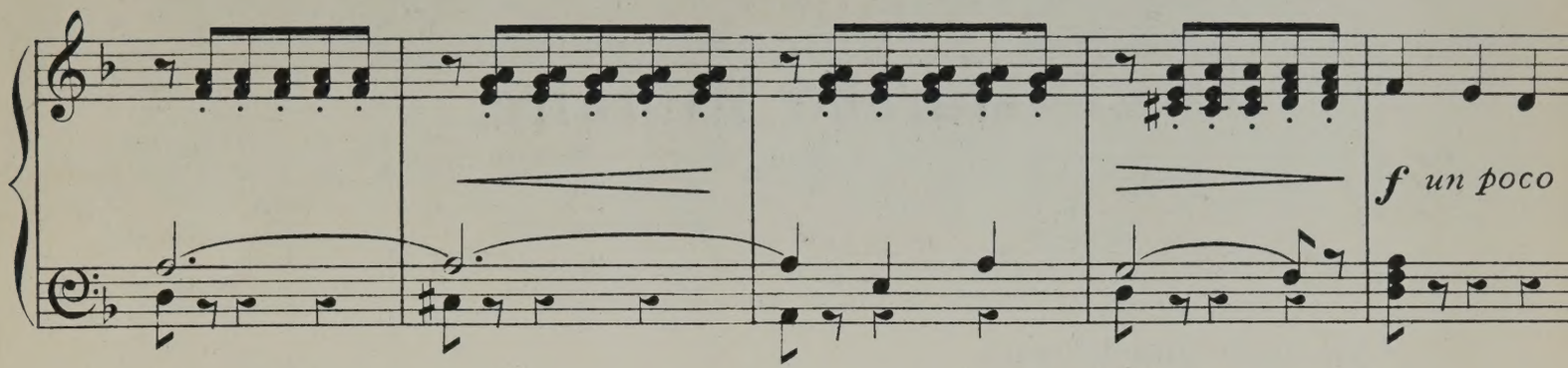

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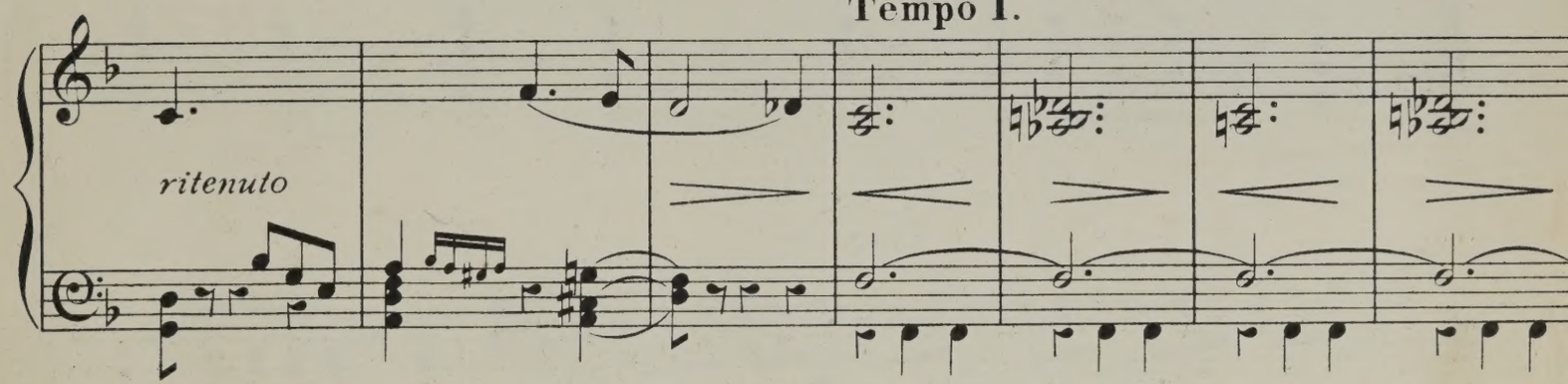

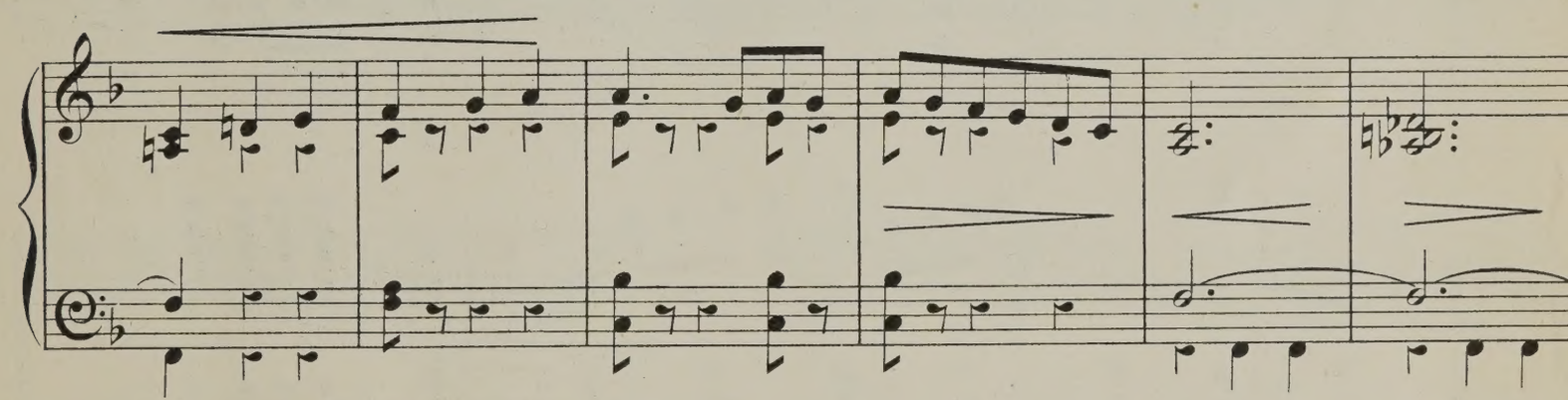

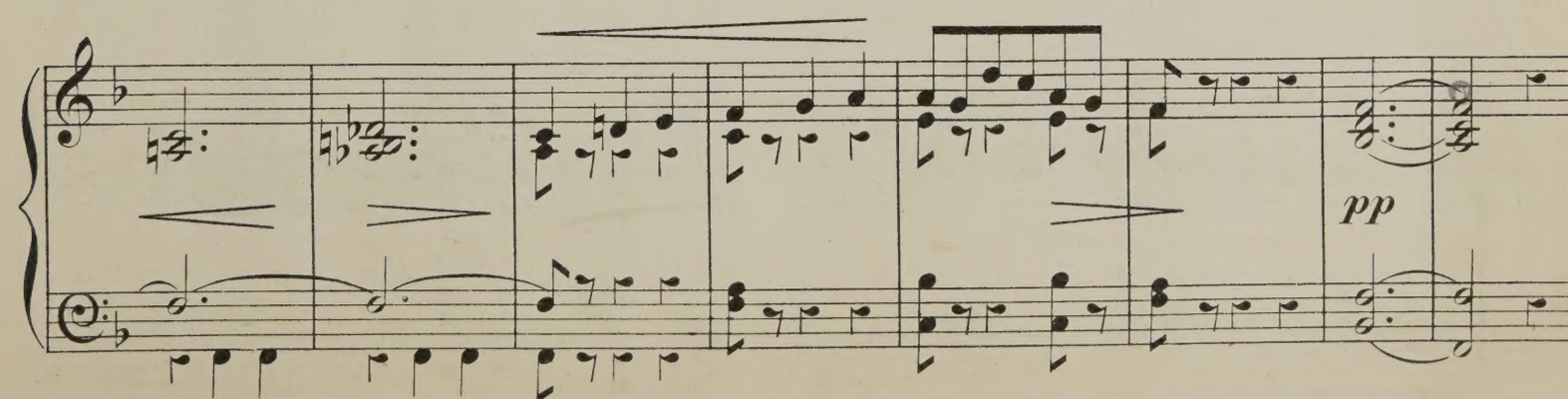

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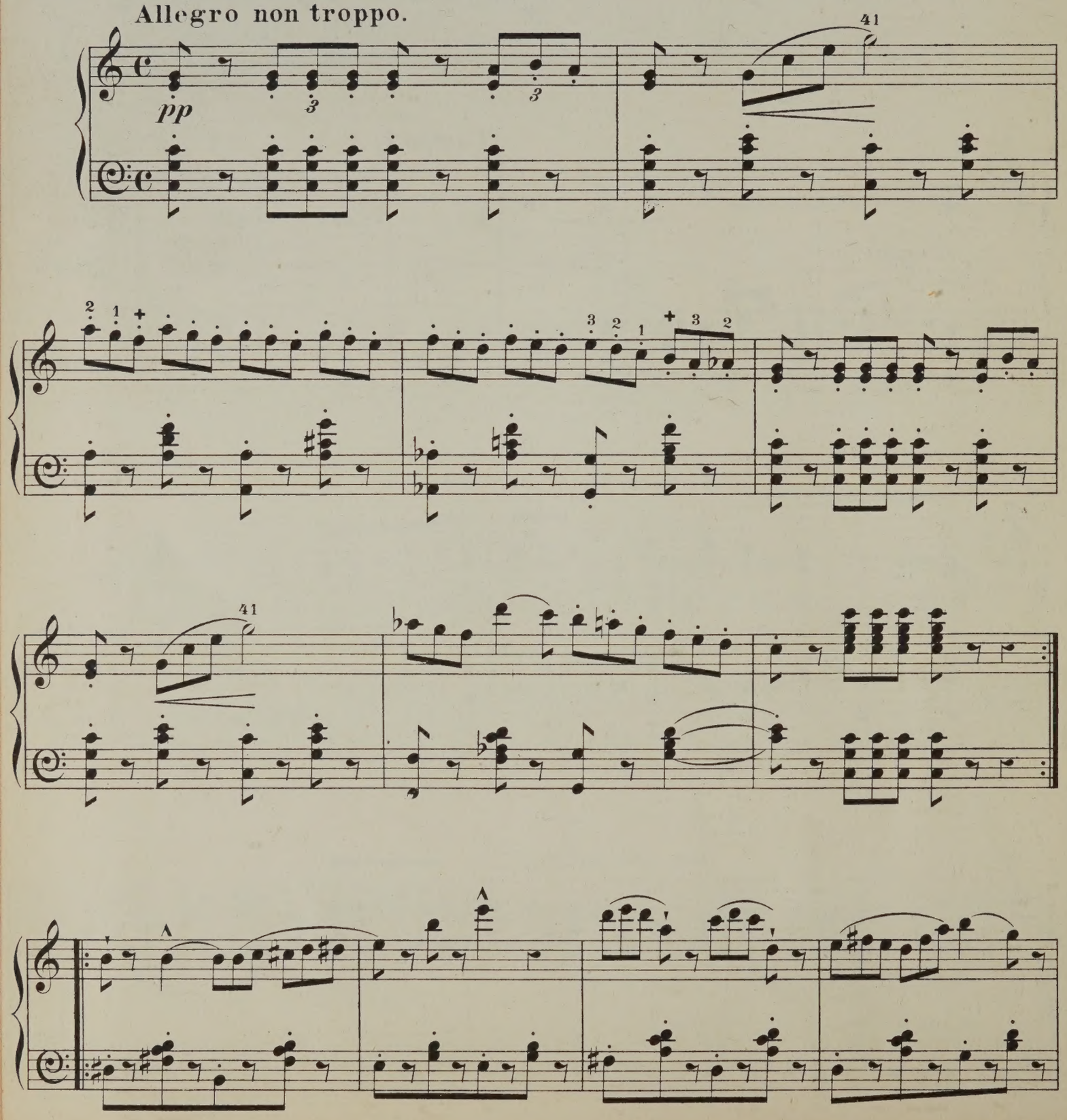

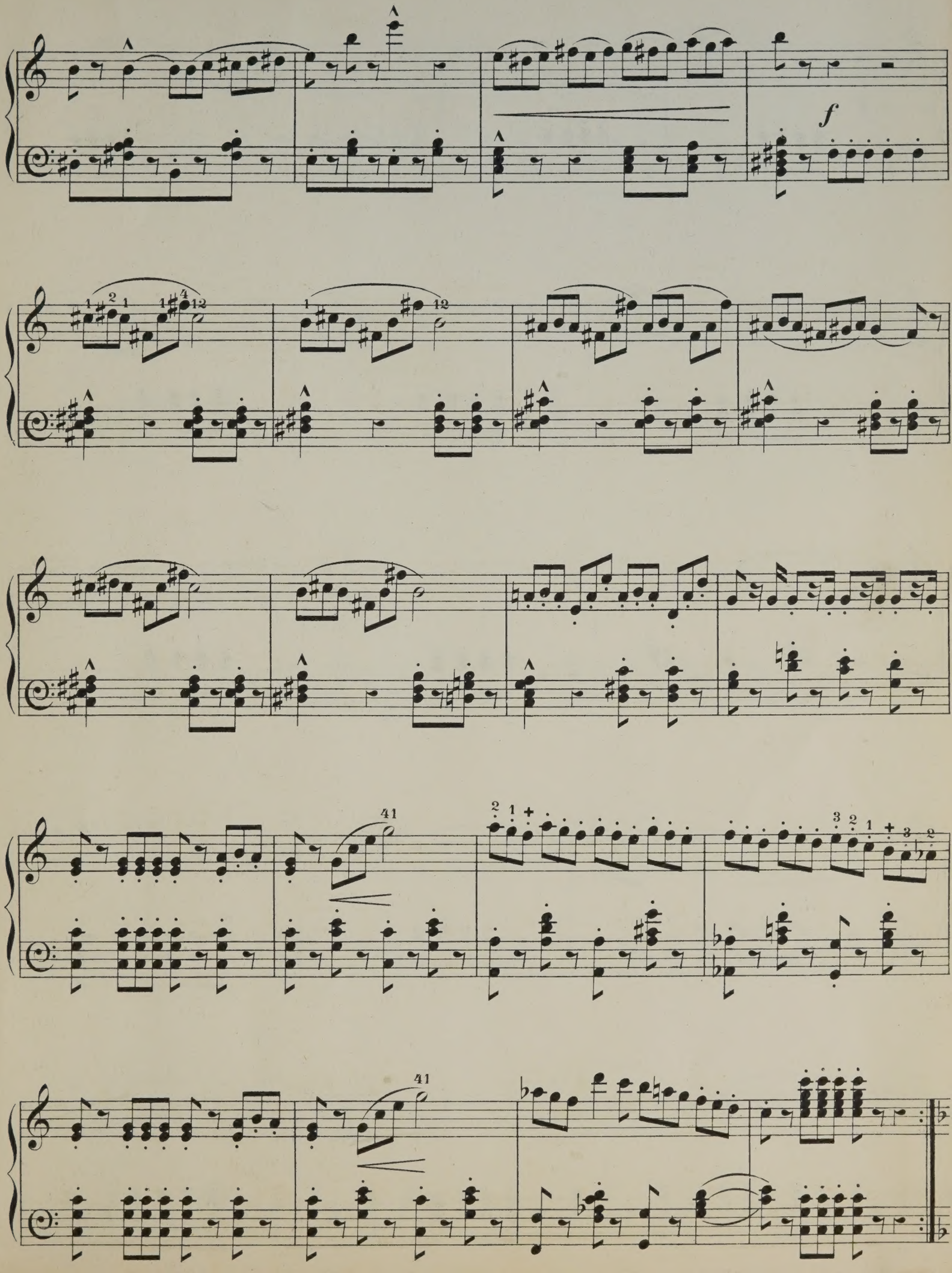
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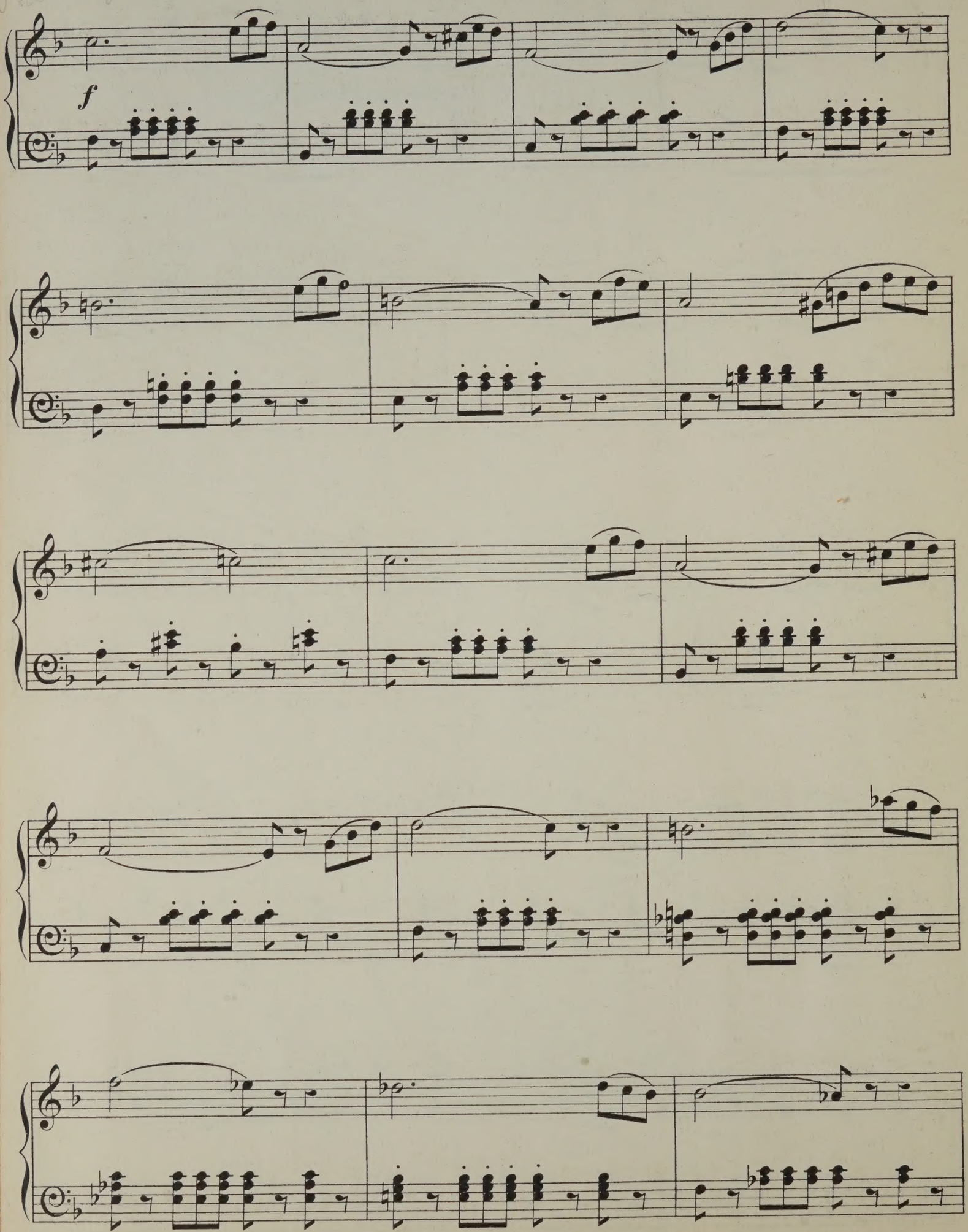
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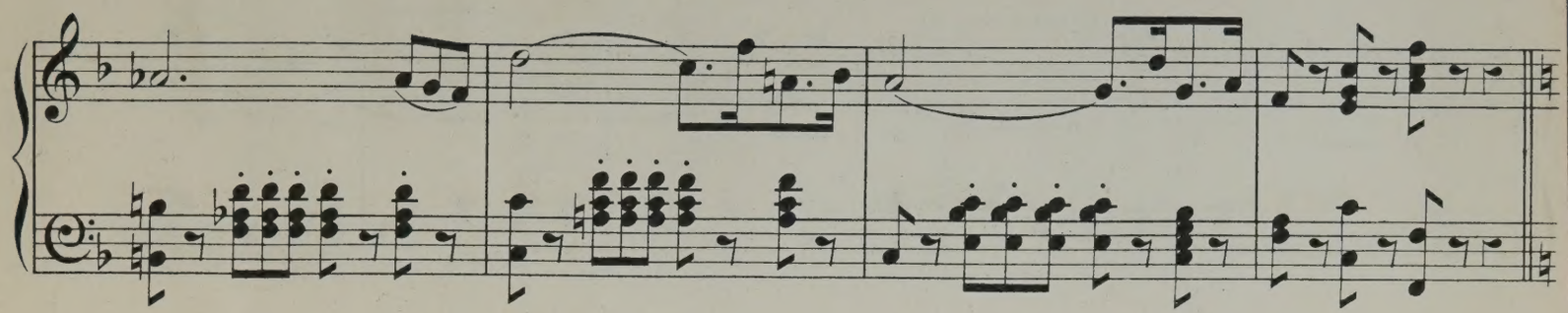

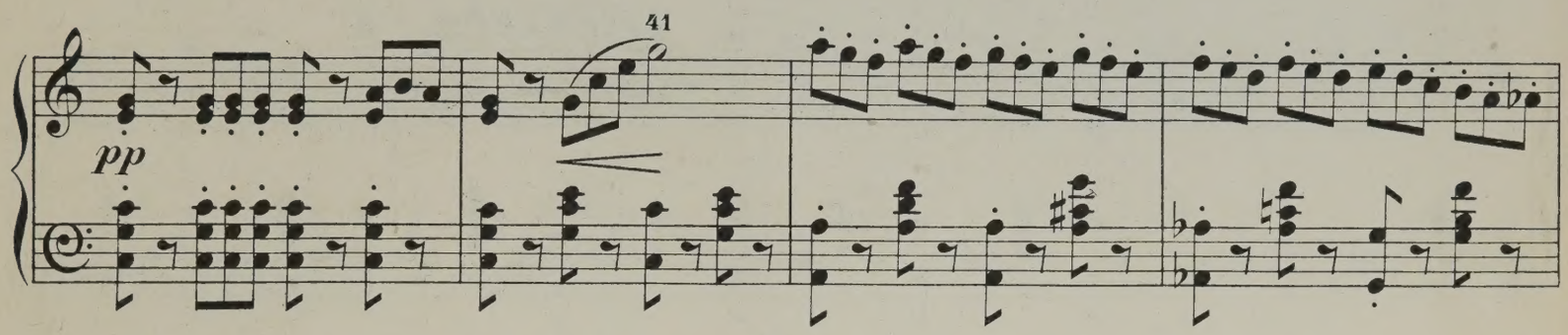
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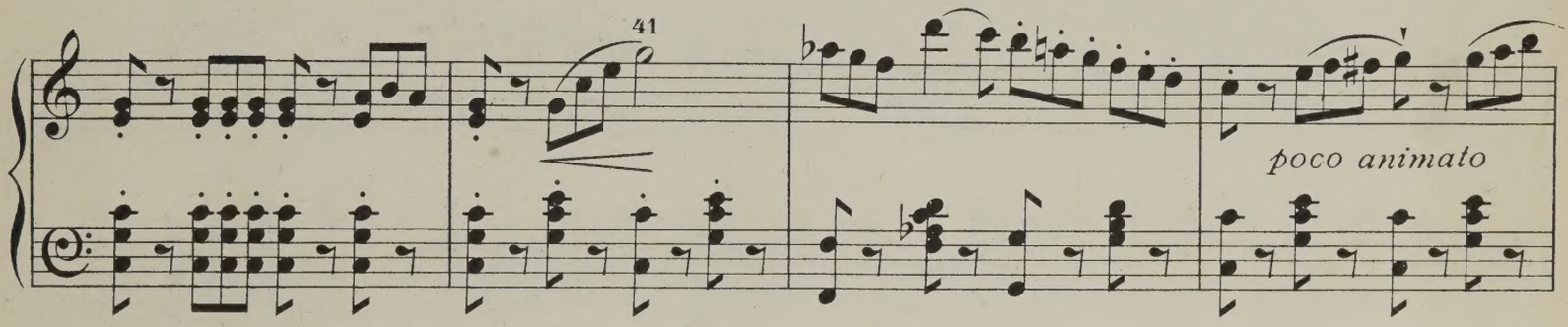
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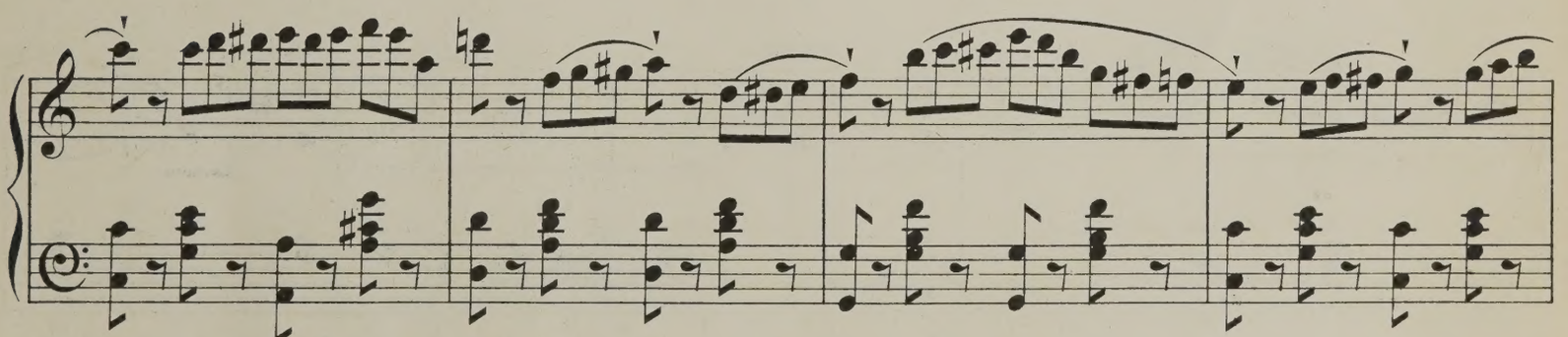

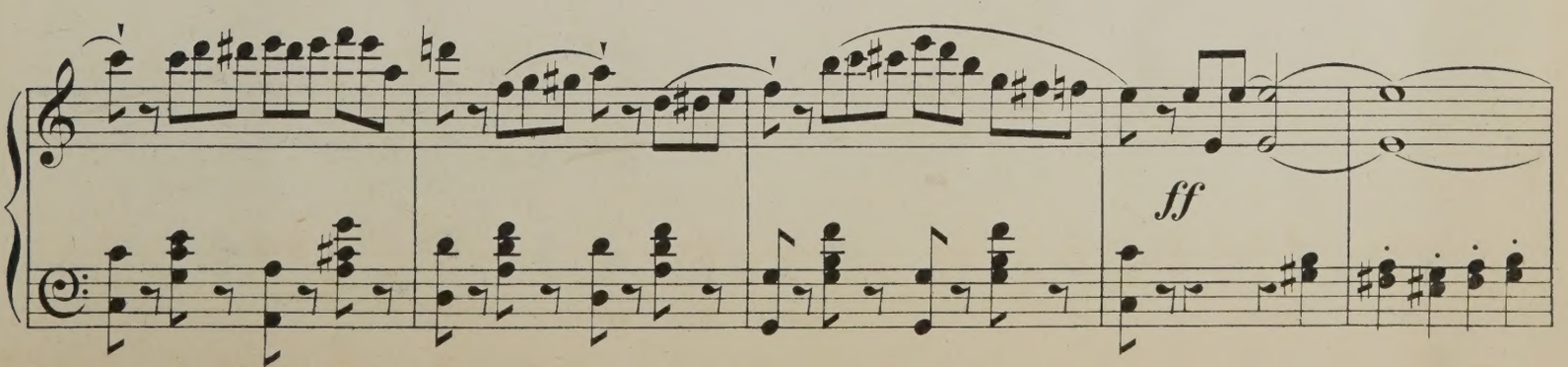
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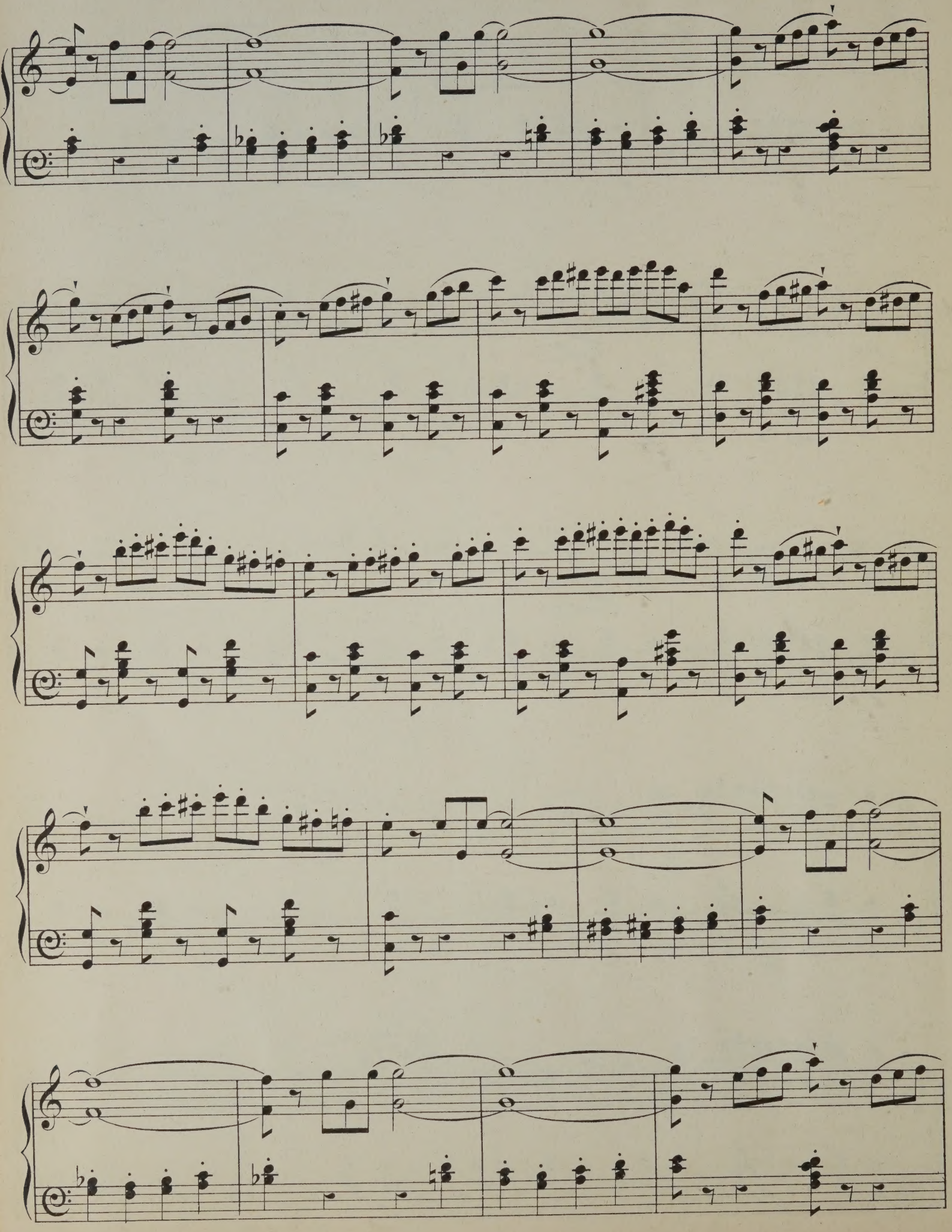

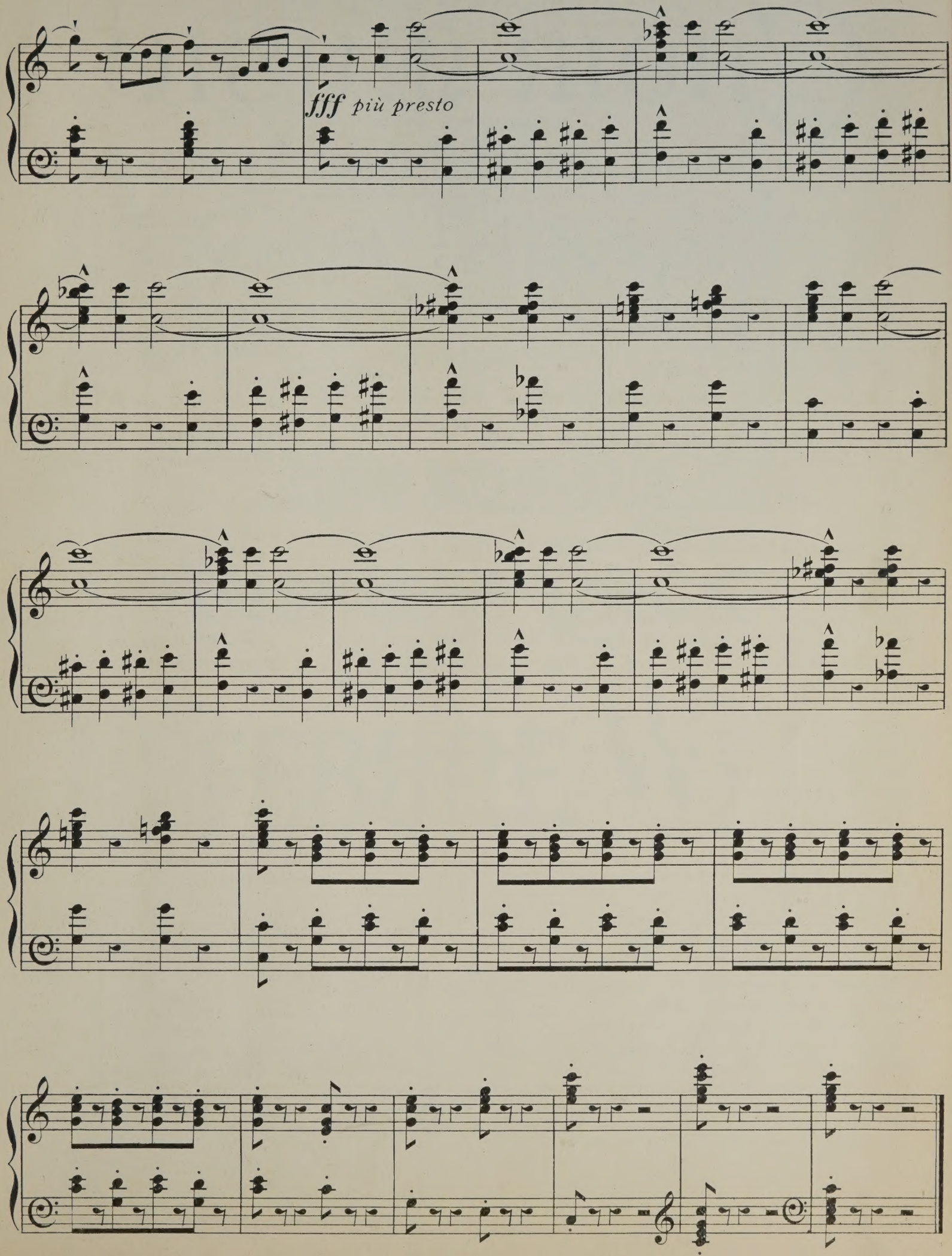
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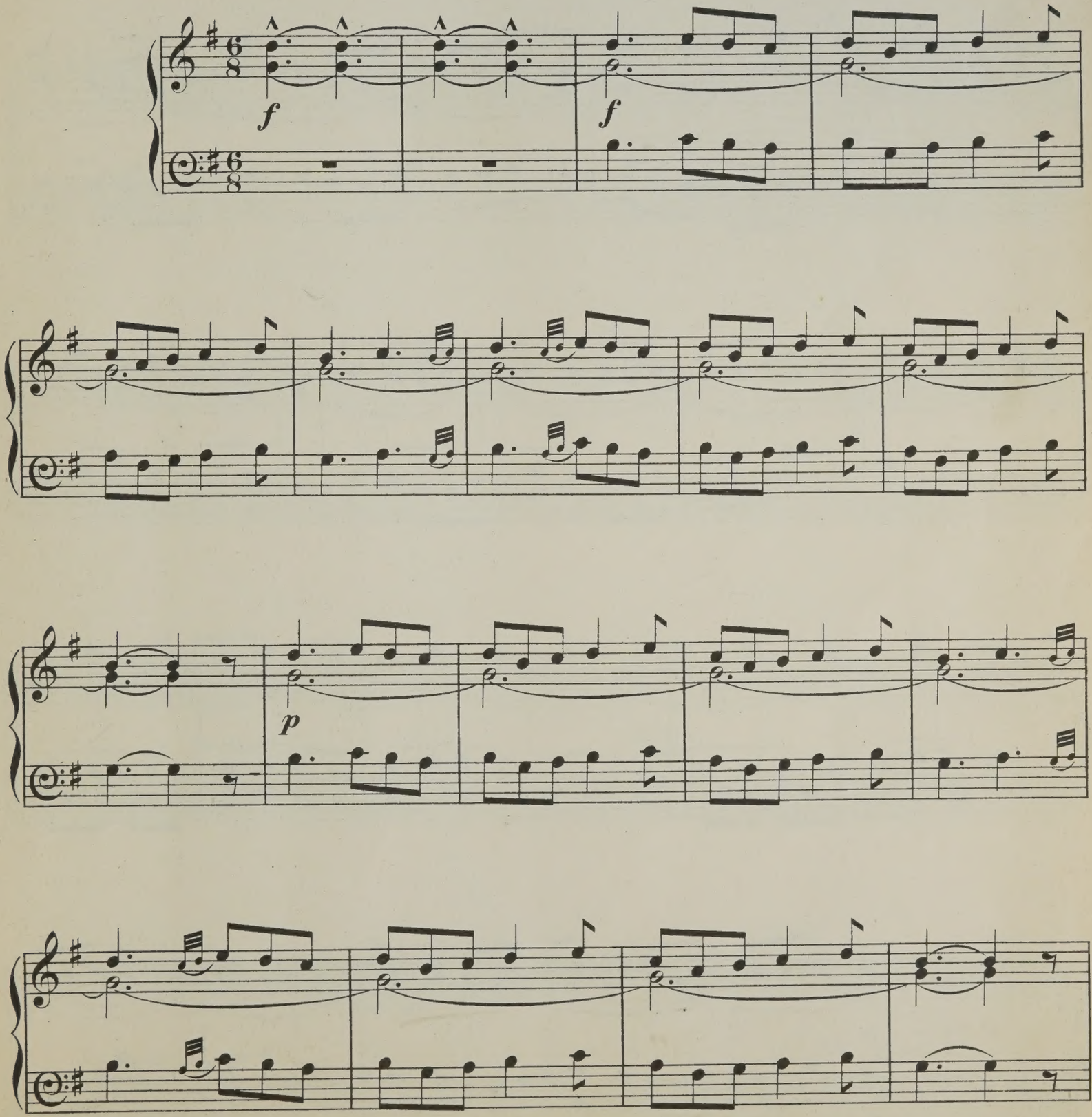

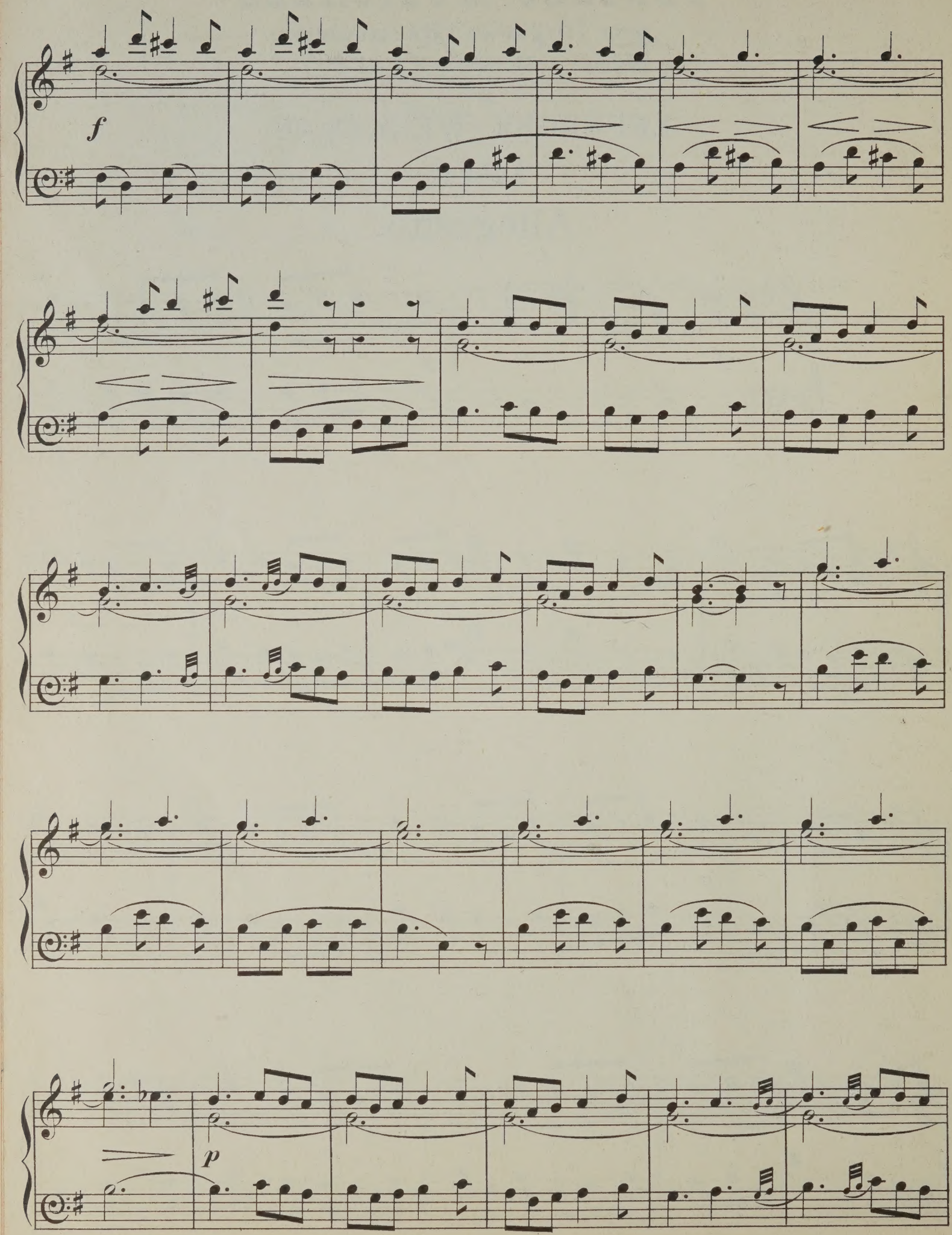
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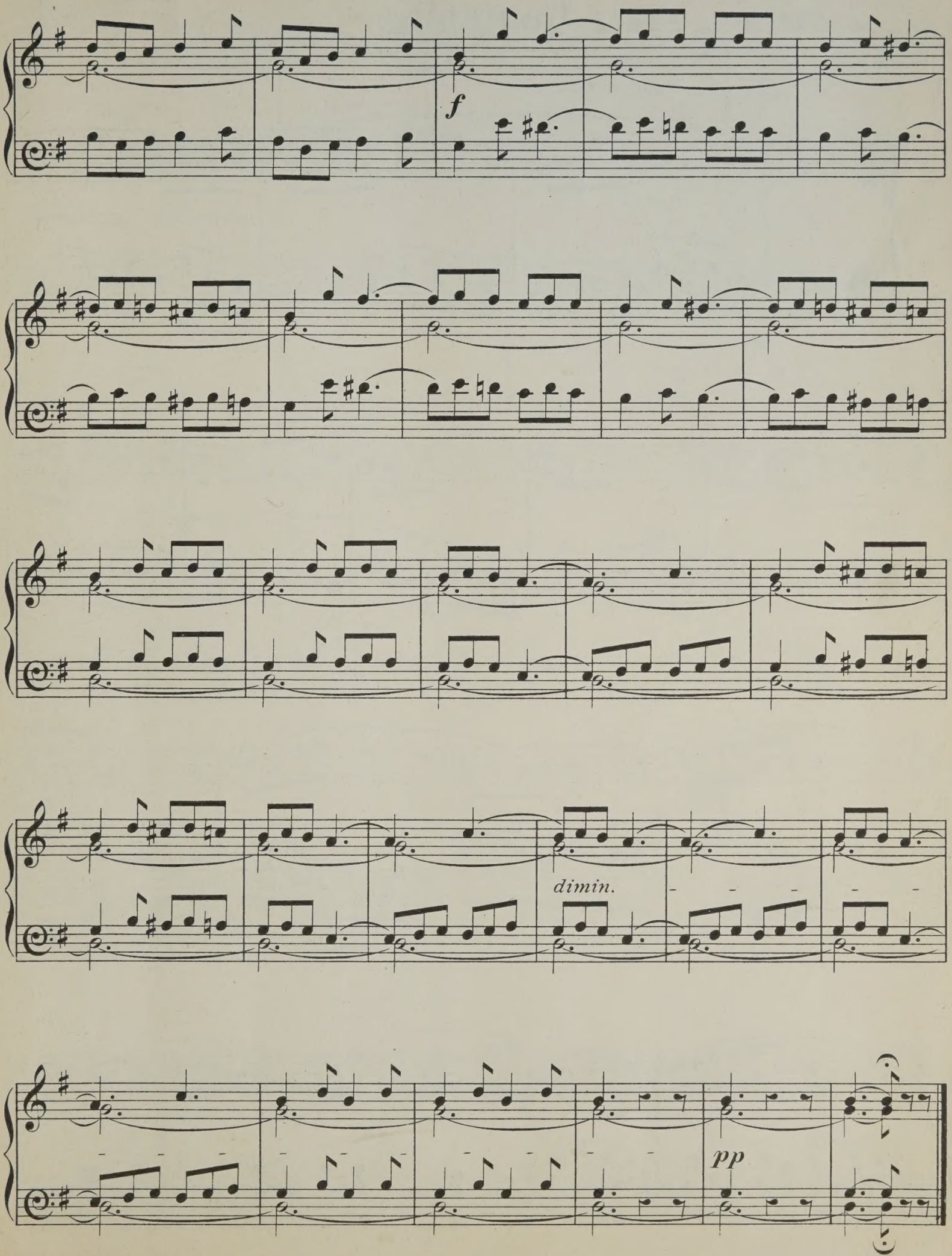
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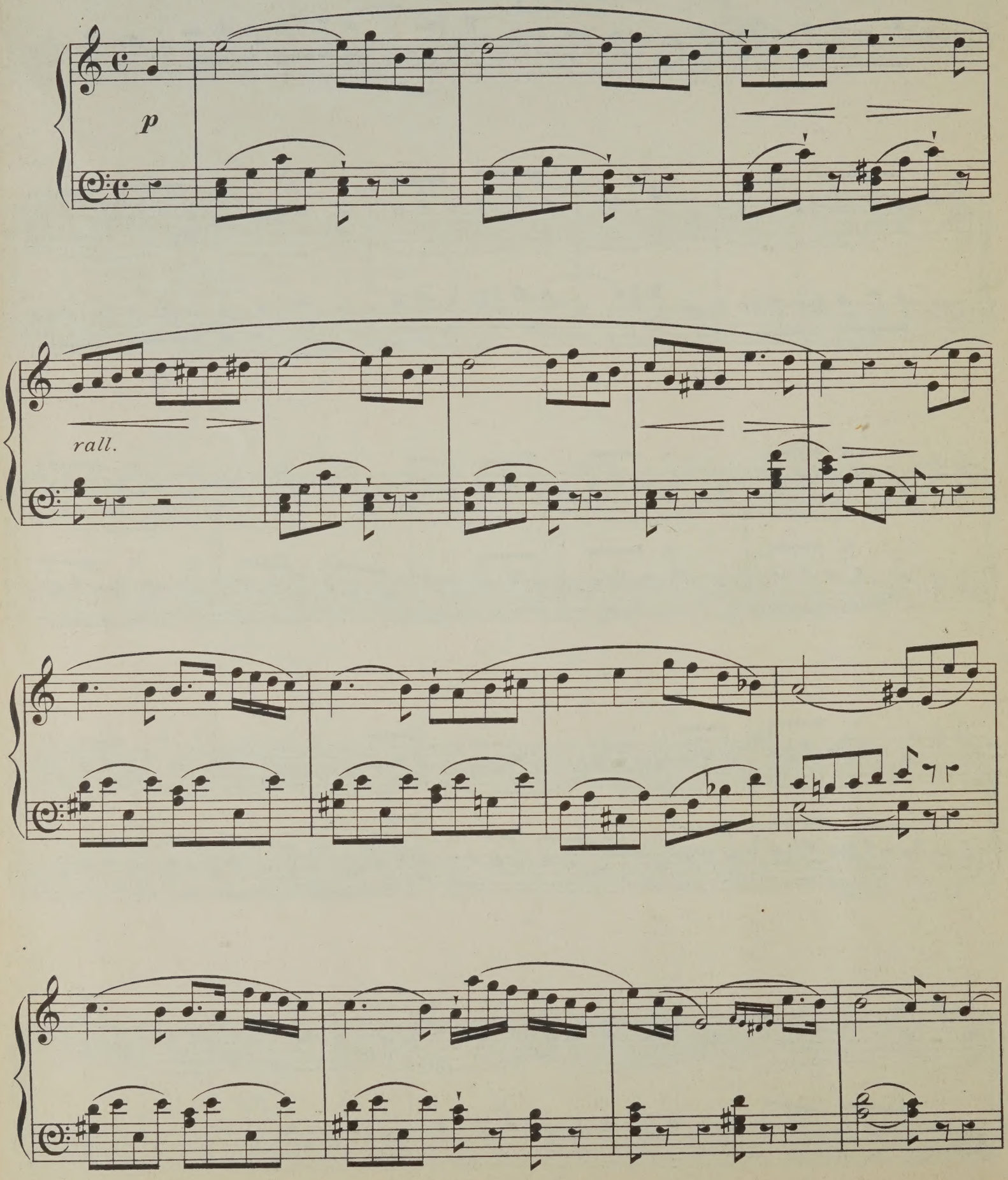

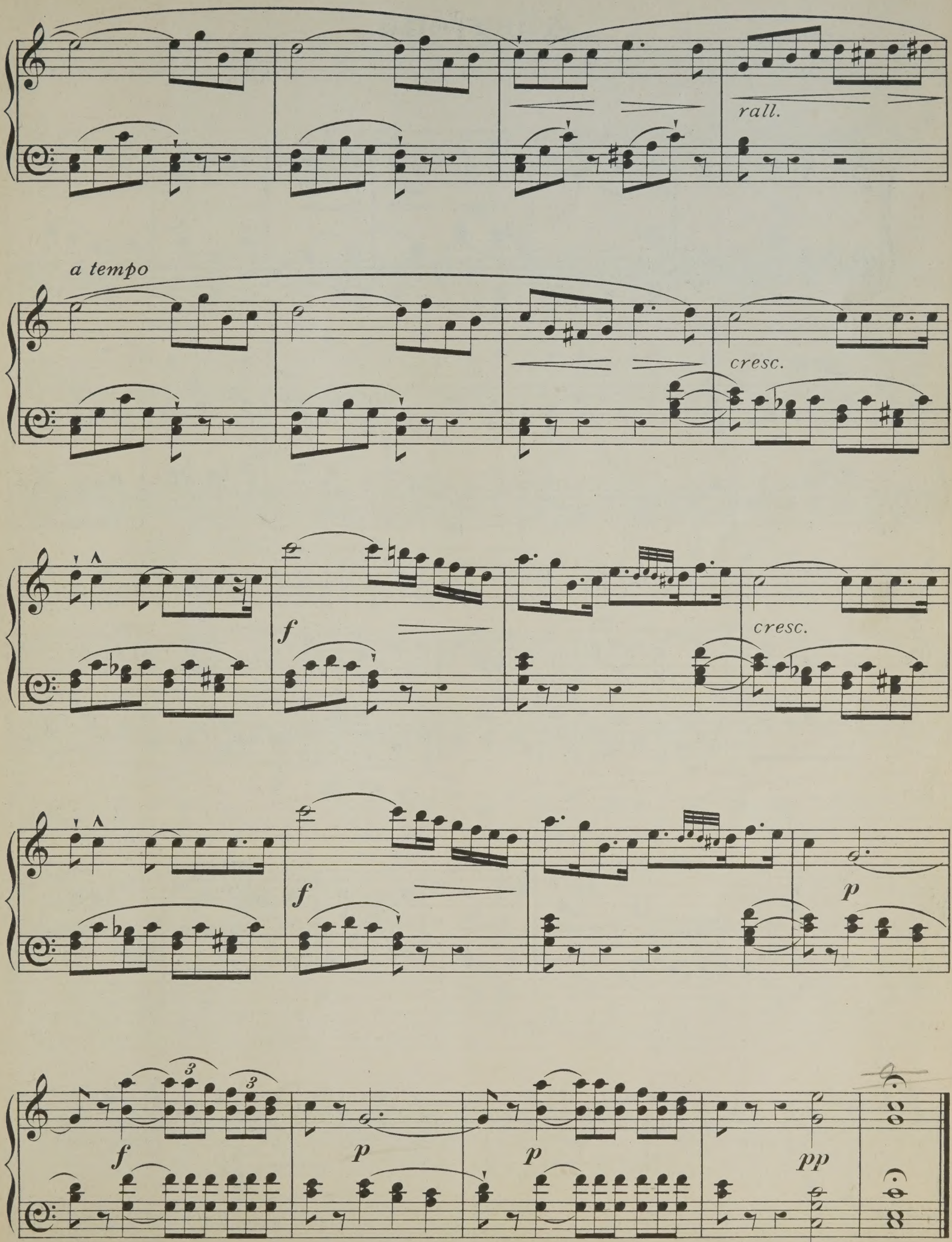
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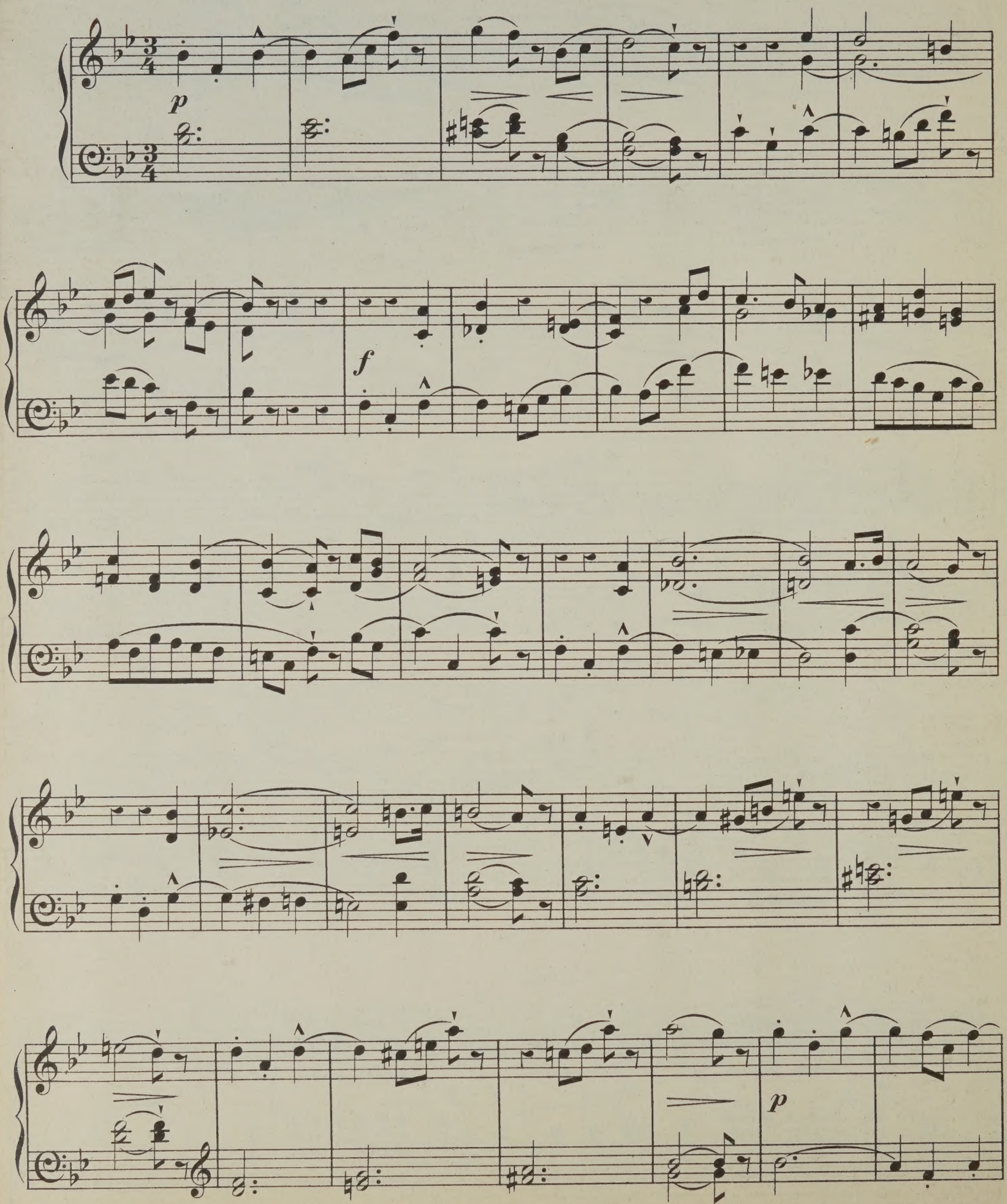

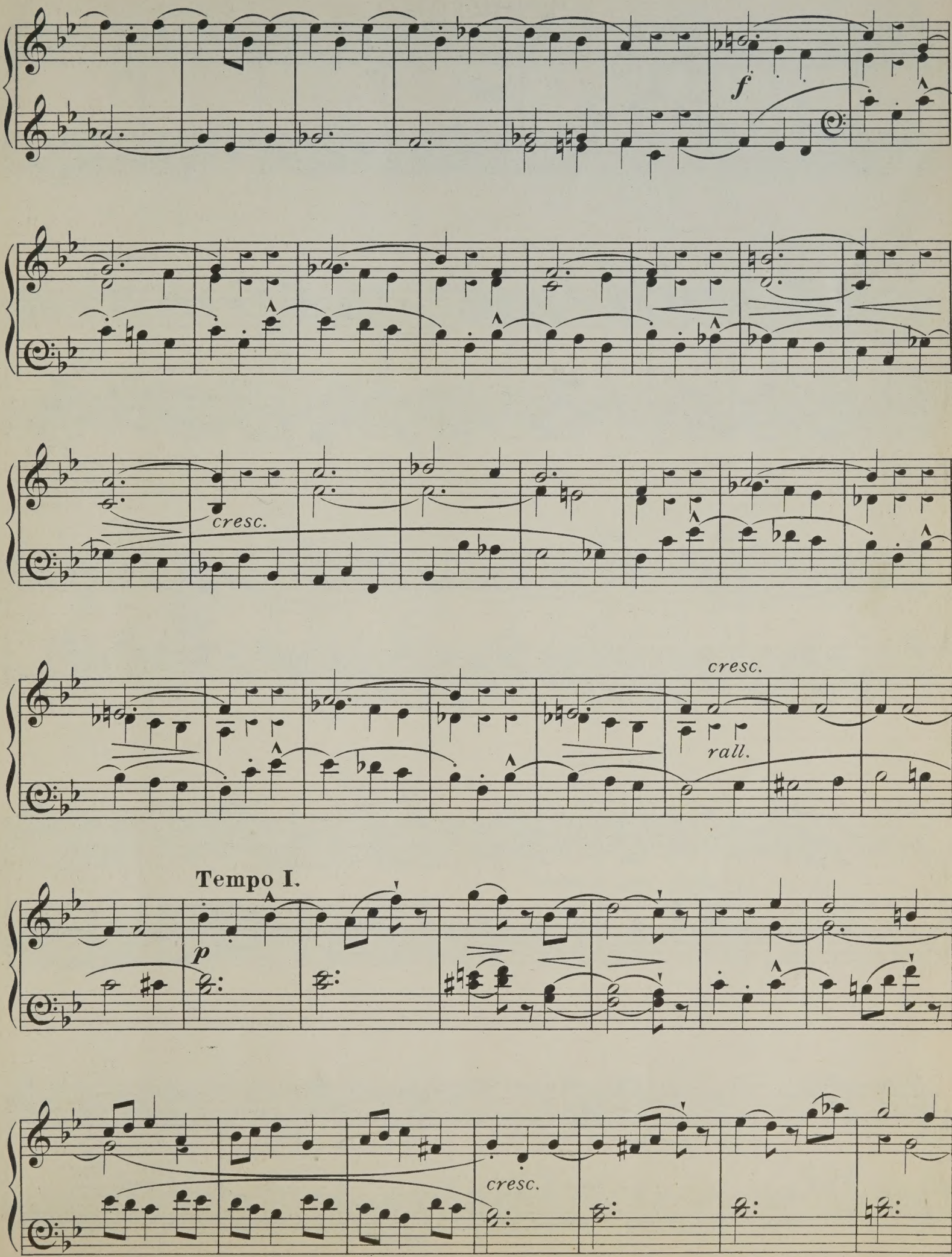
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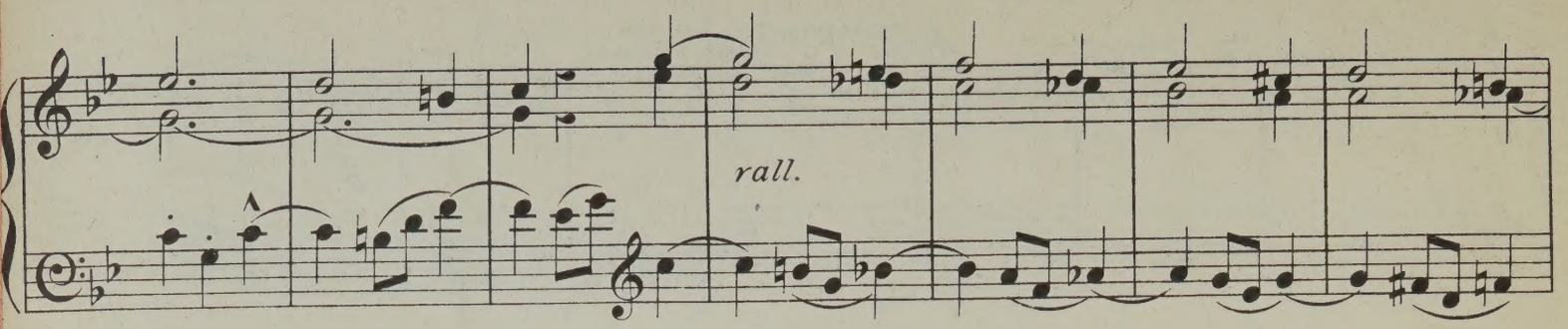

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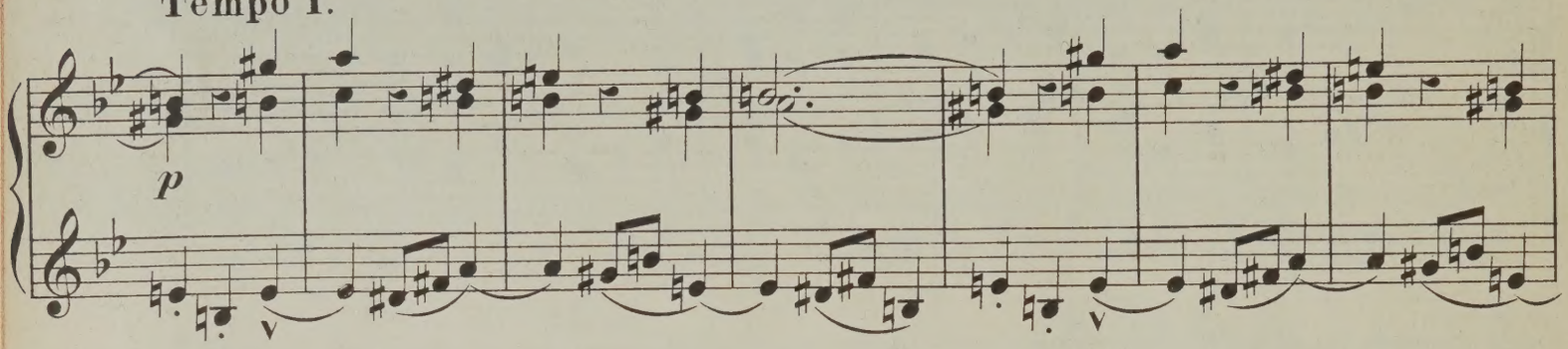

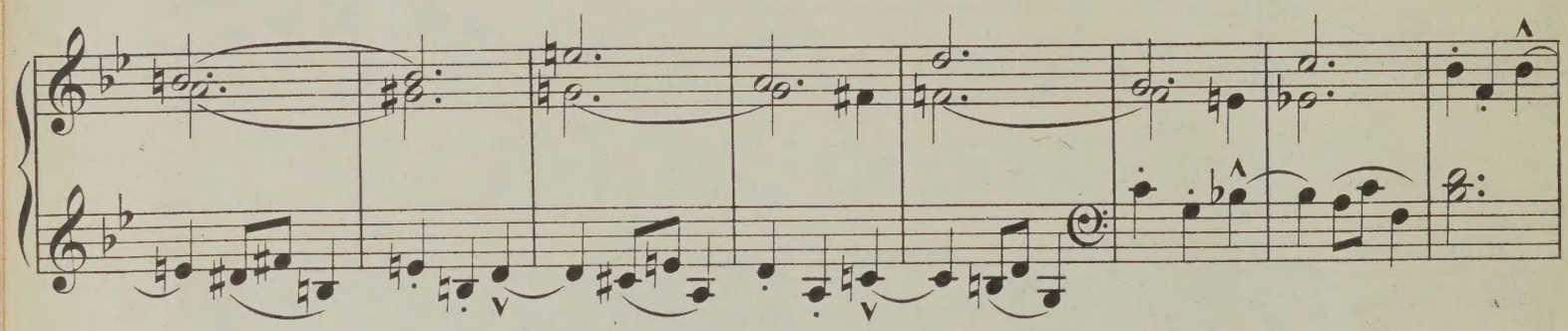

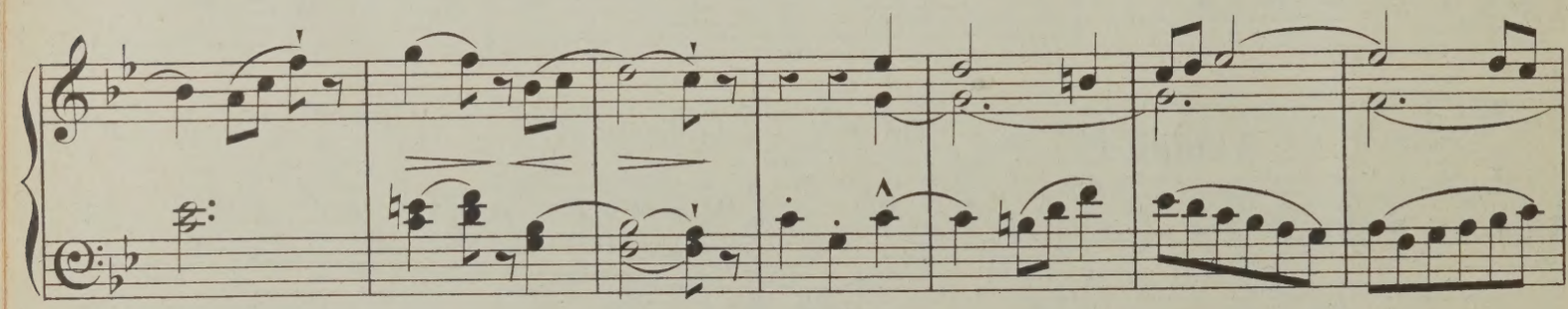

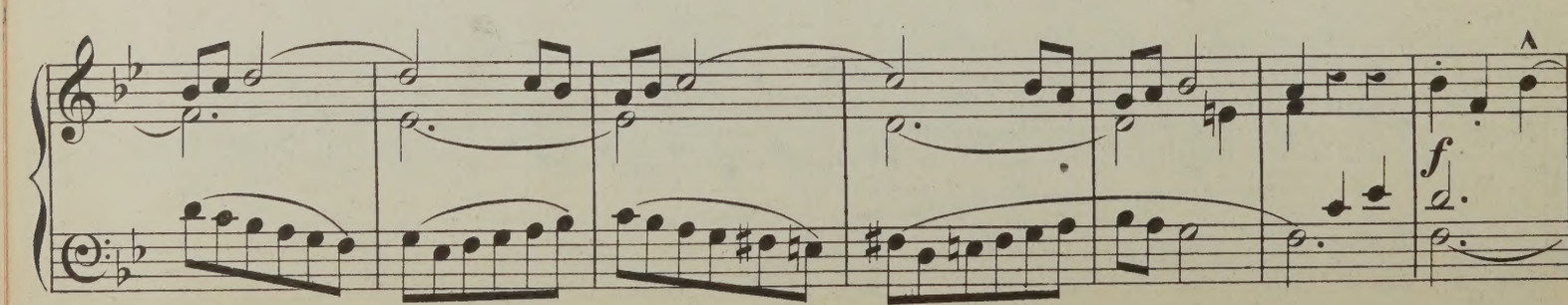

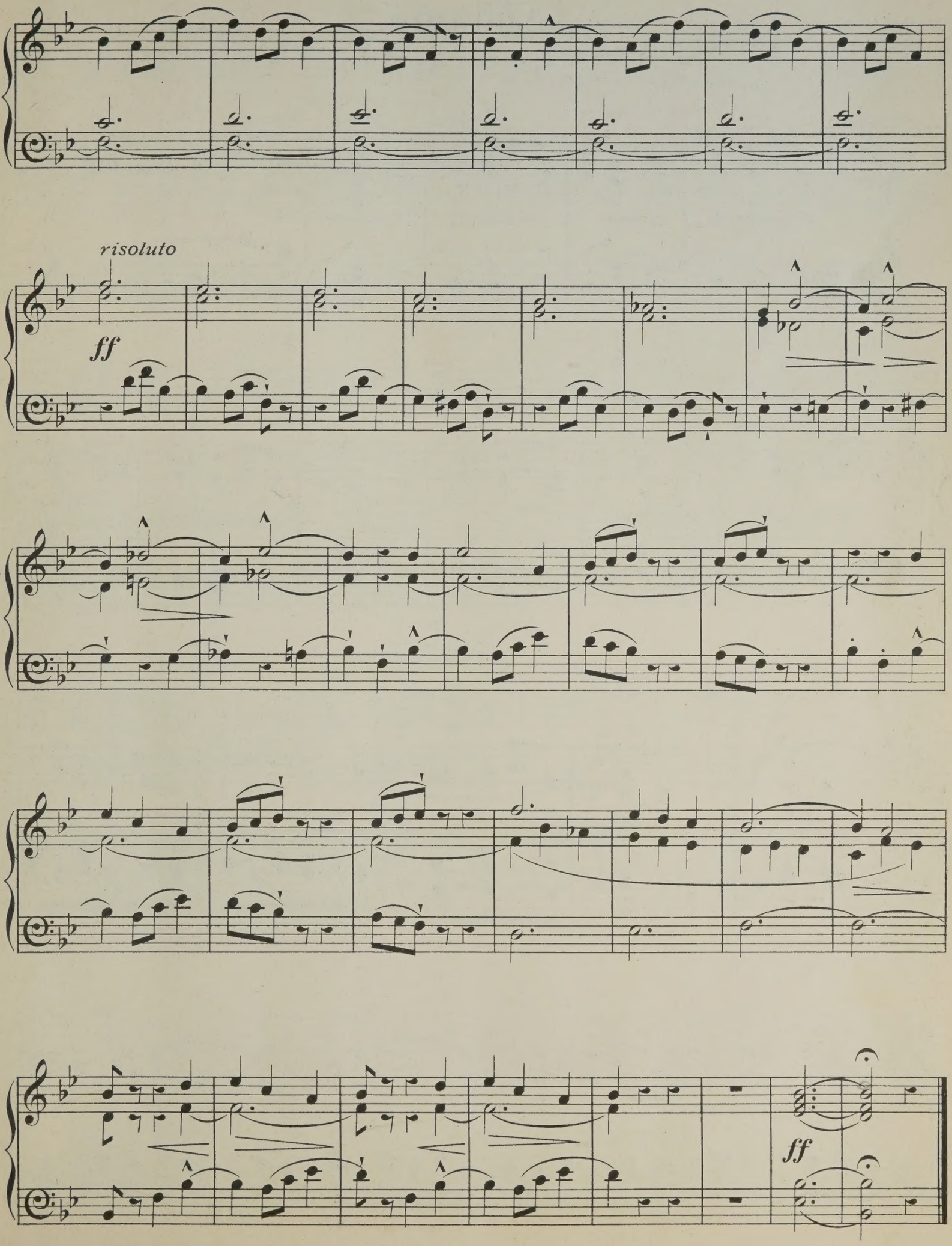
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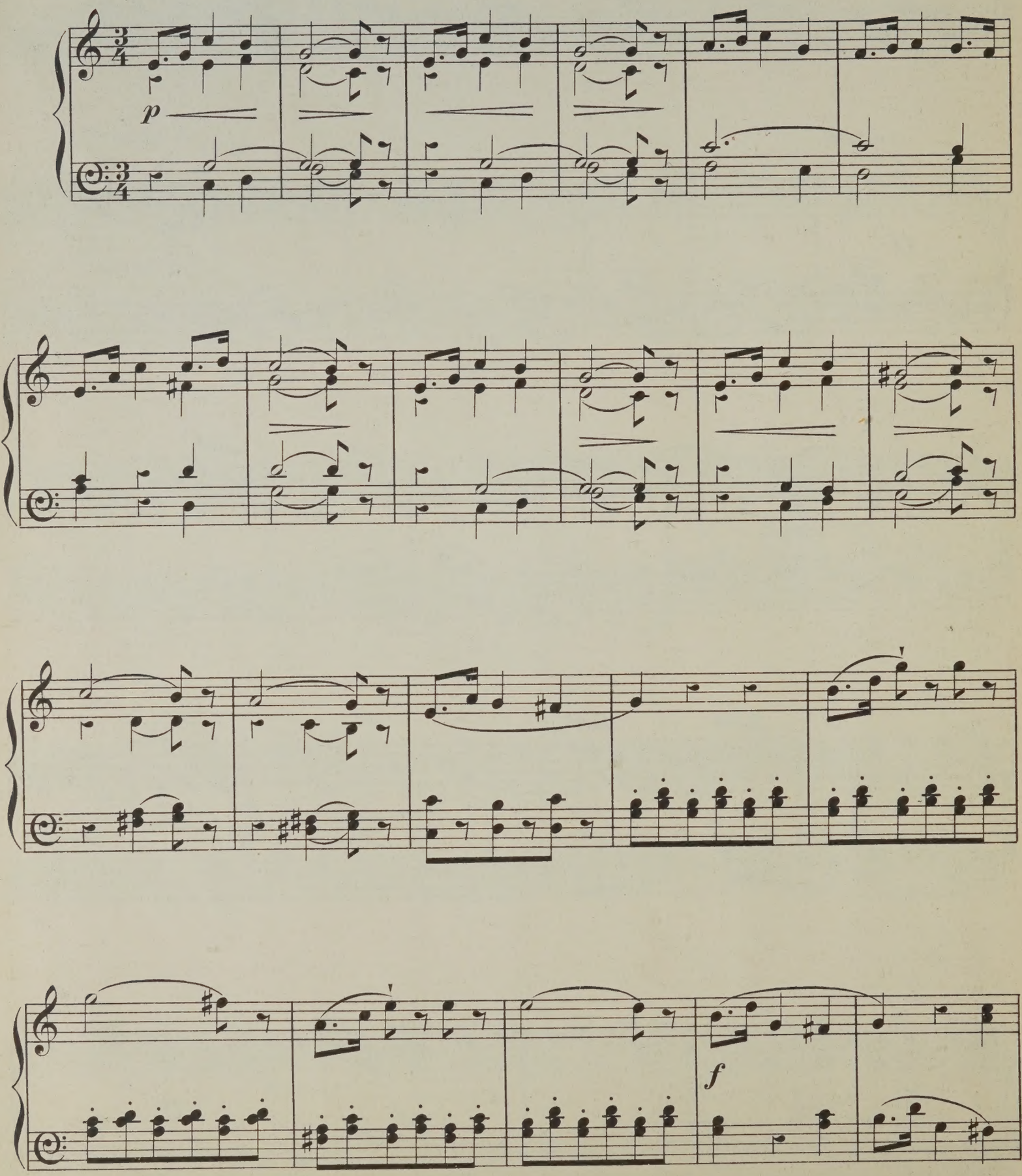

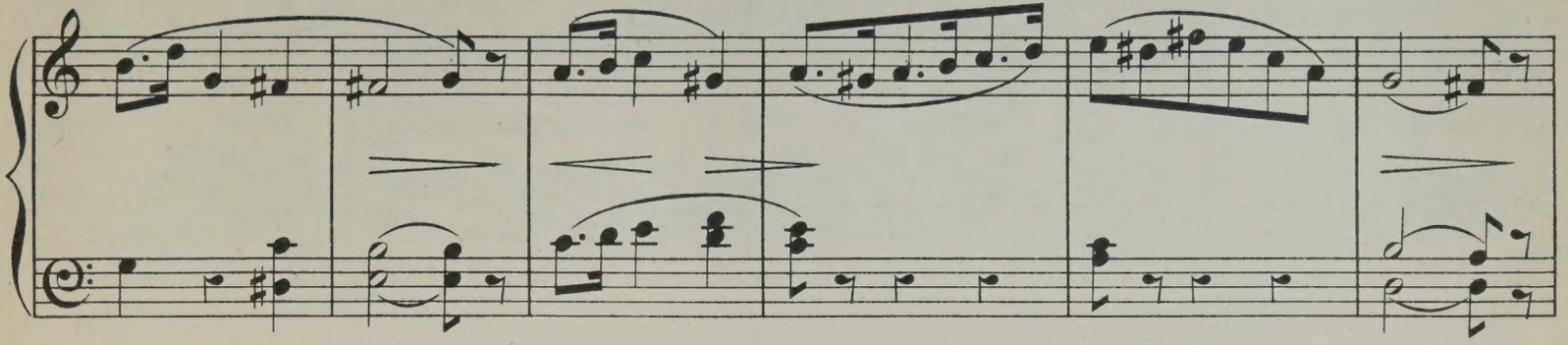

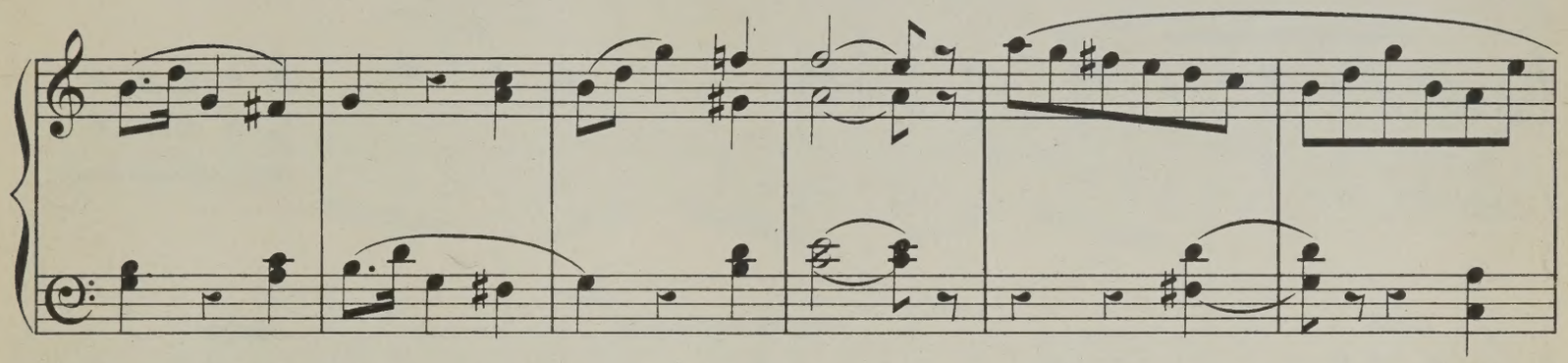

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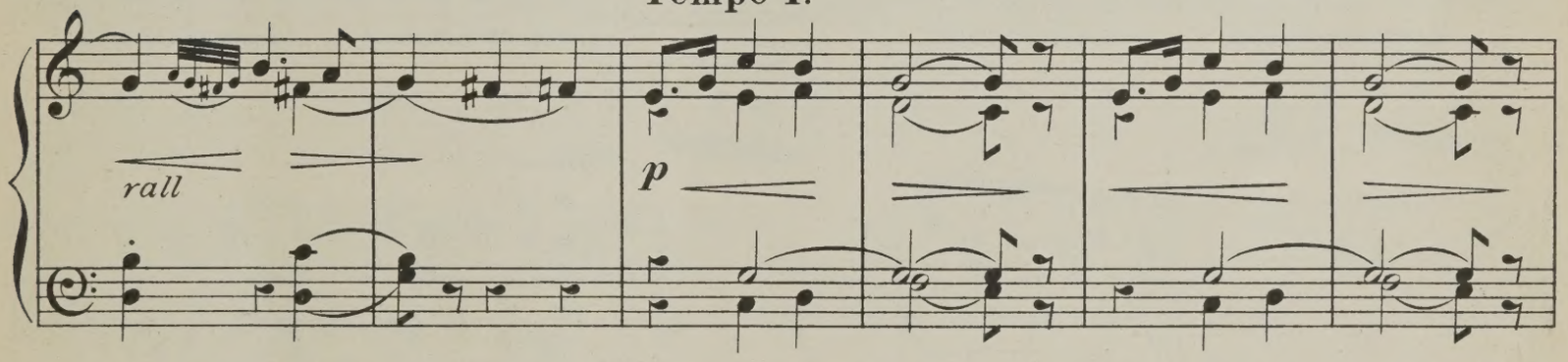

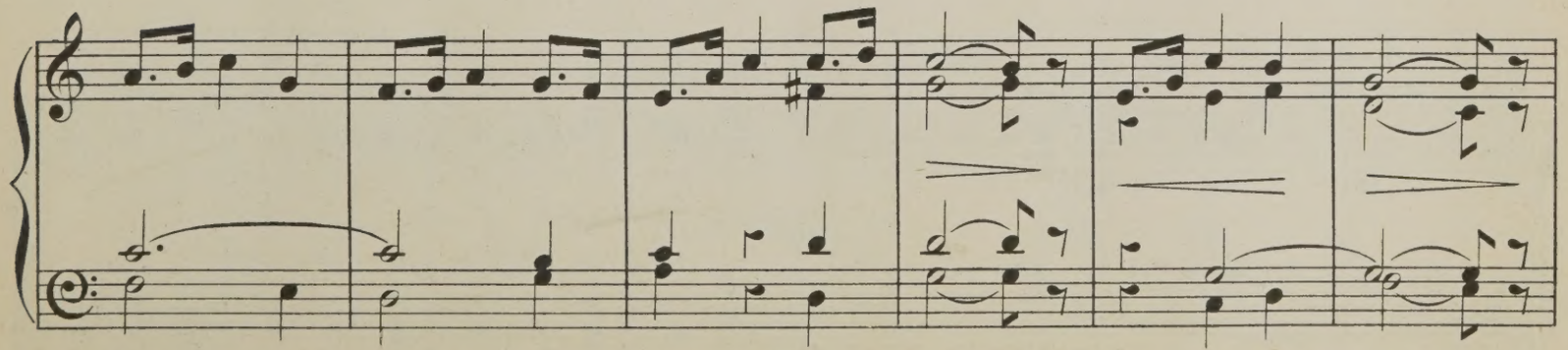

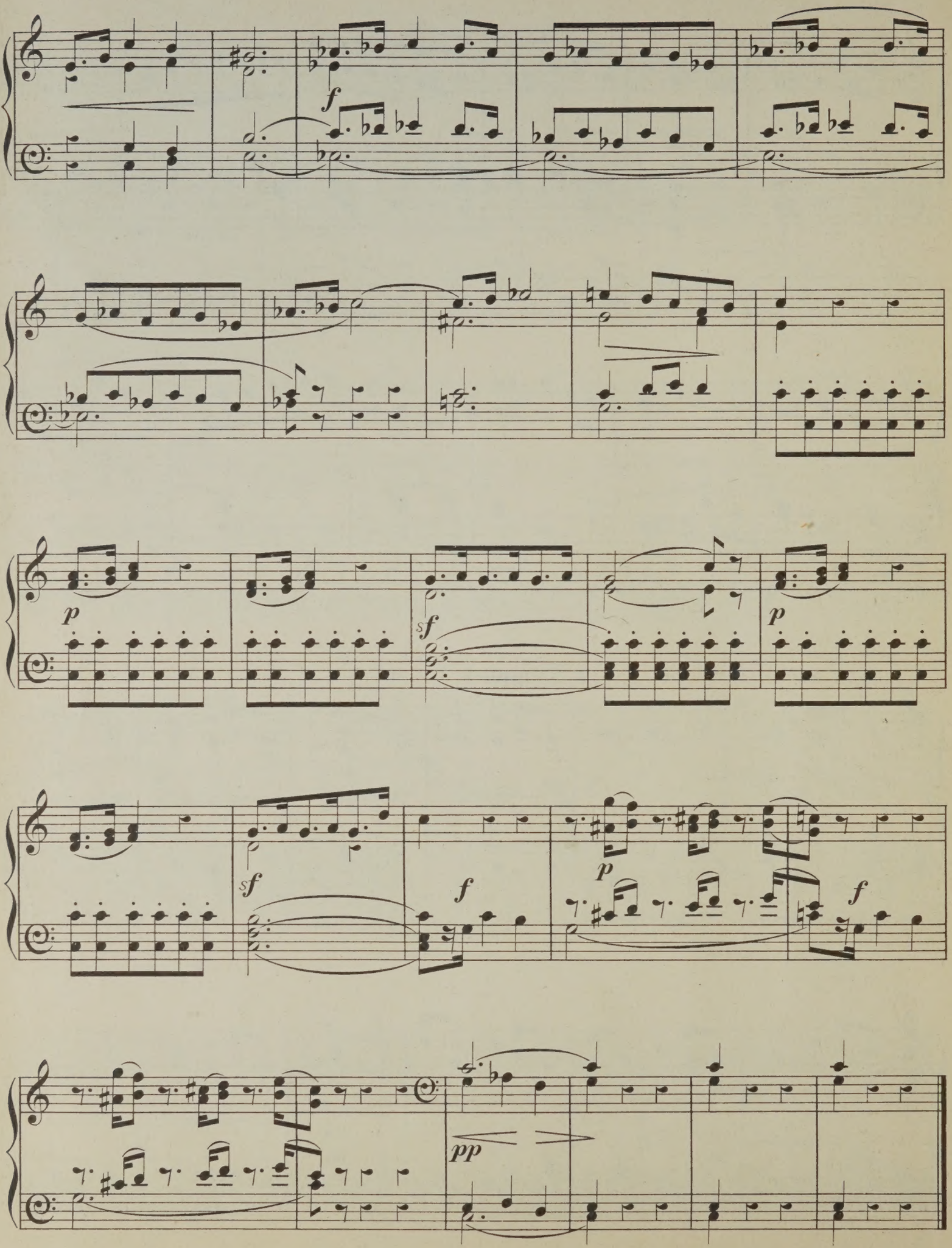
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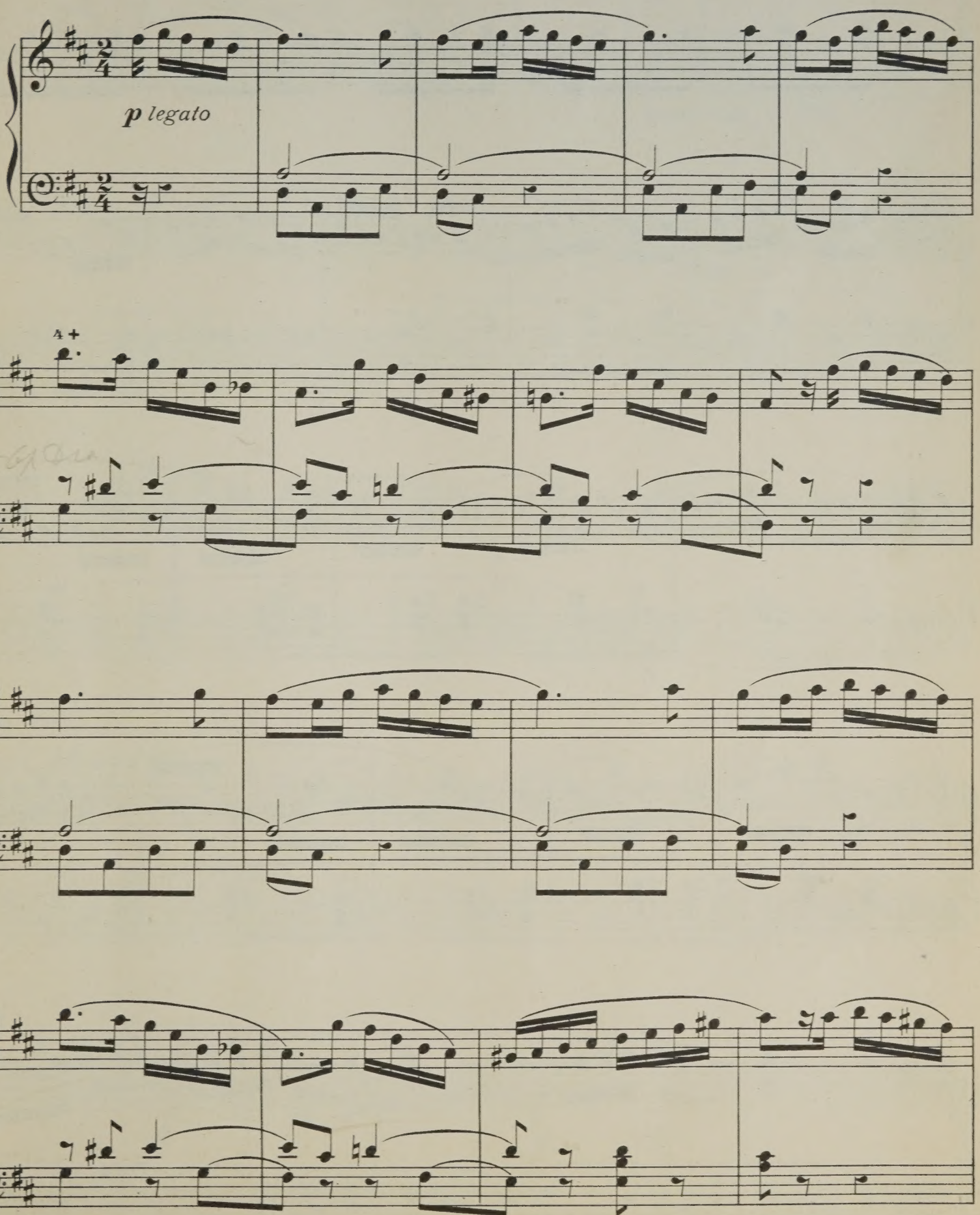
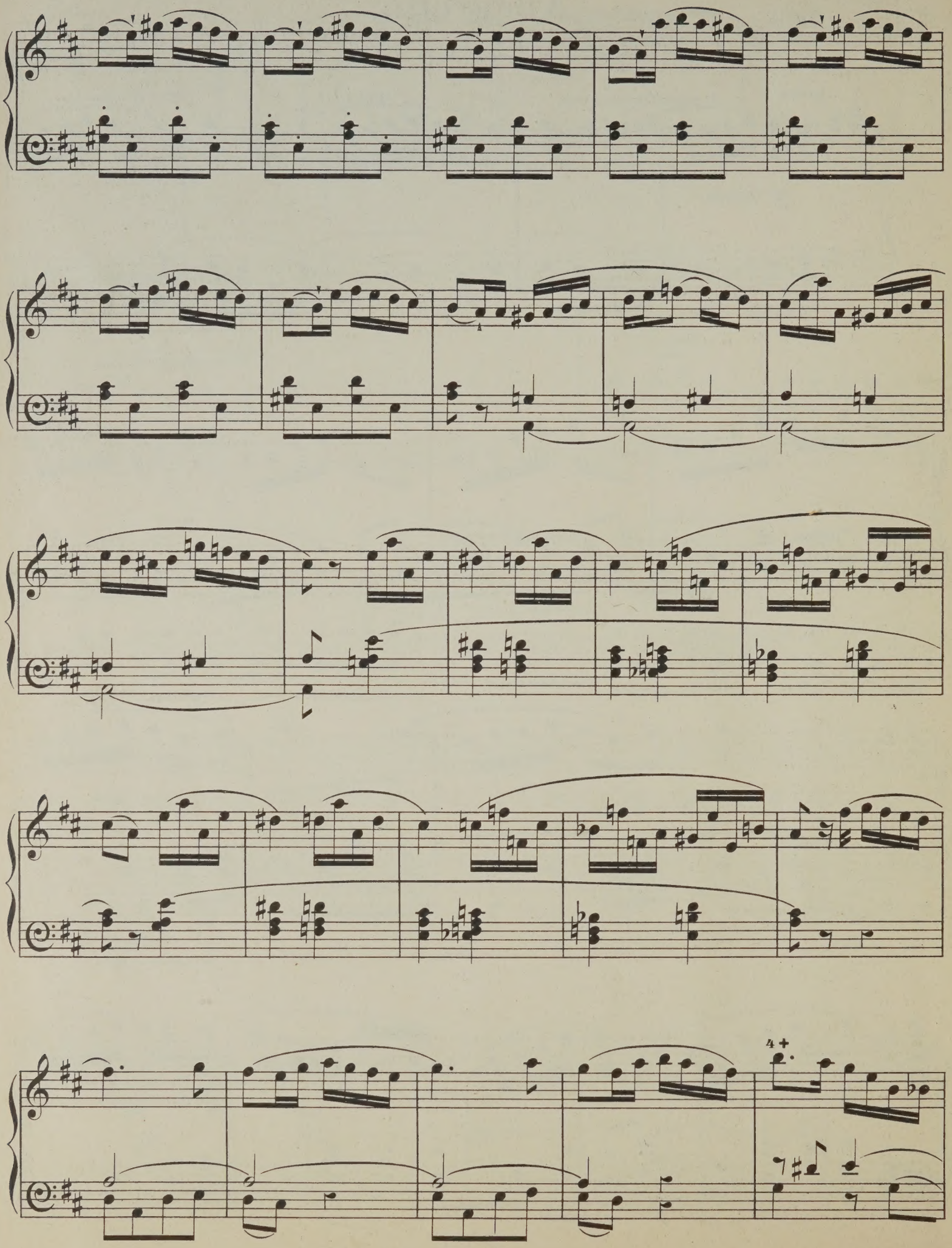
Allegretto.

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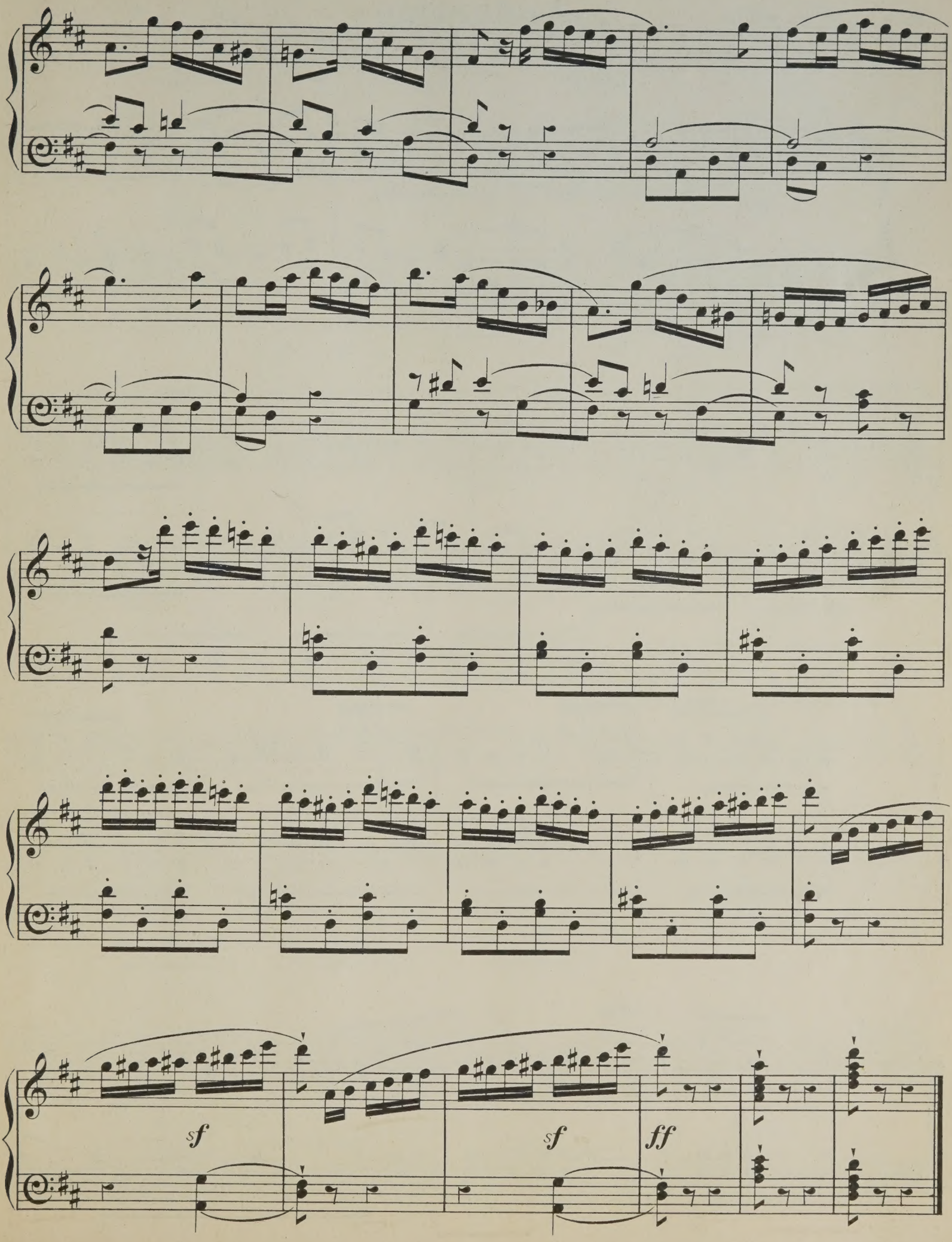
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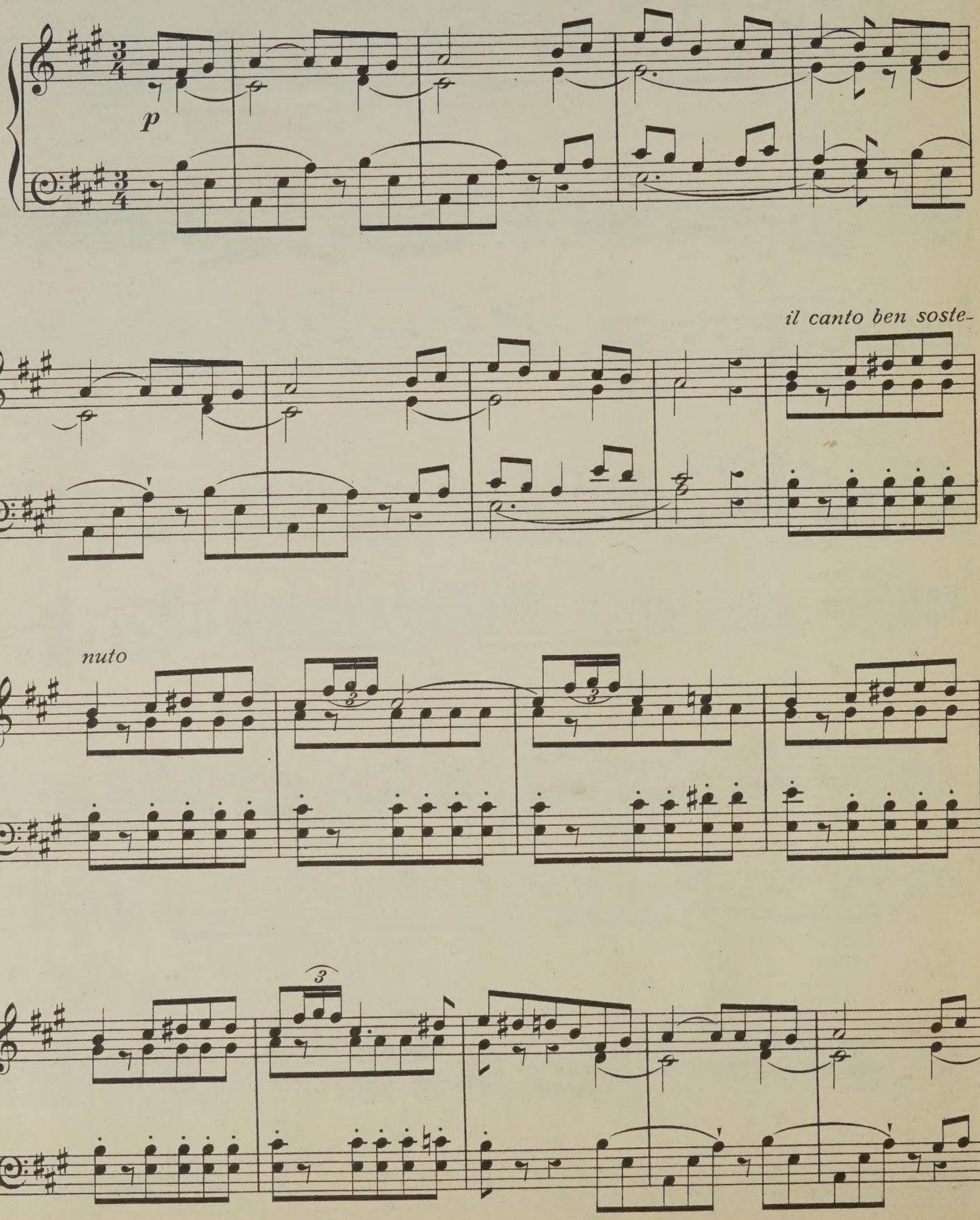

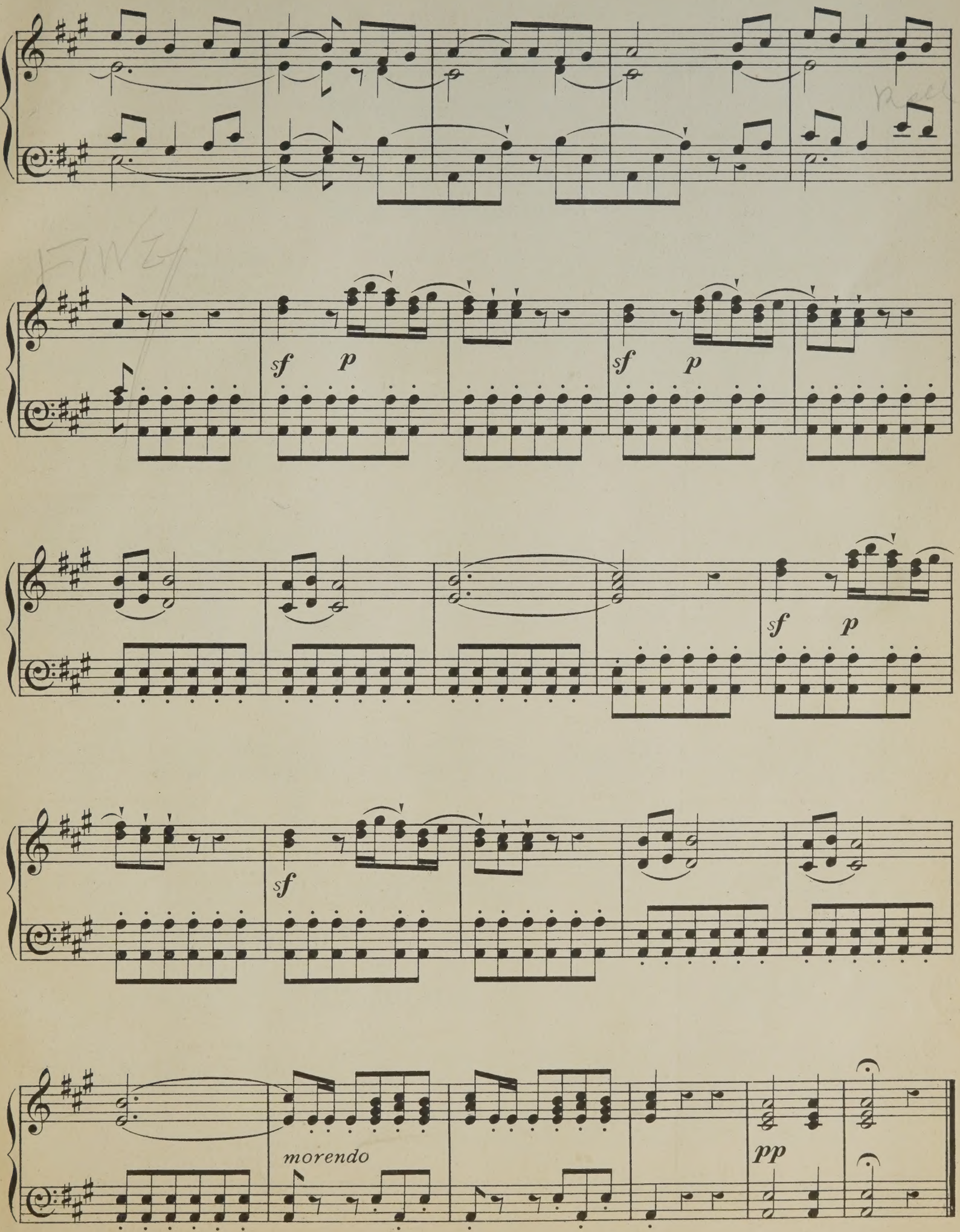
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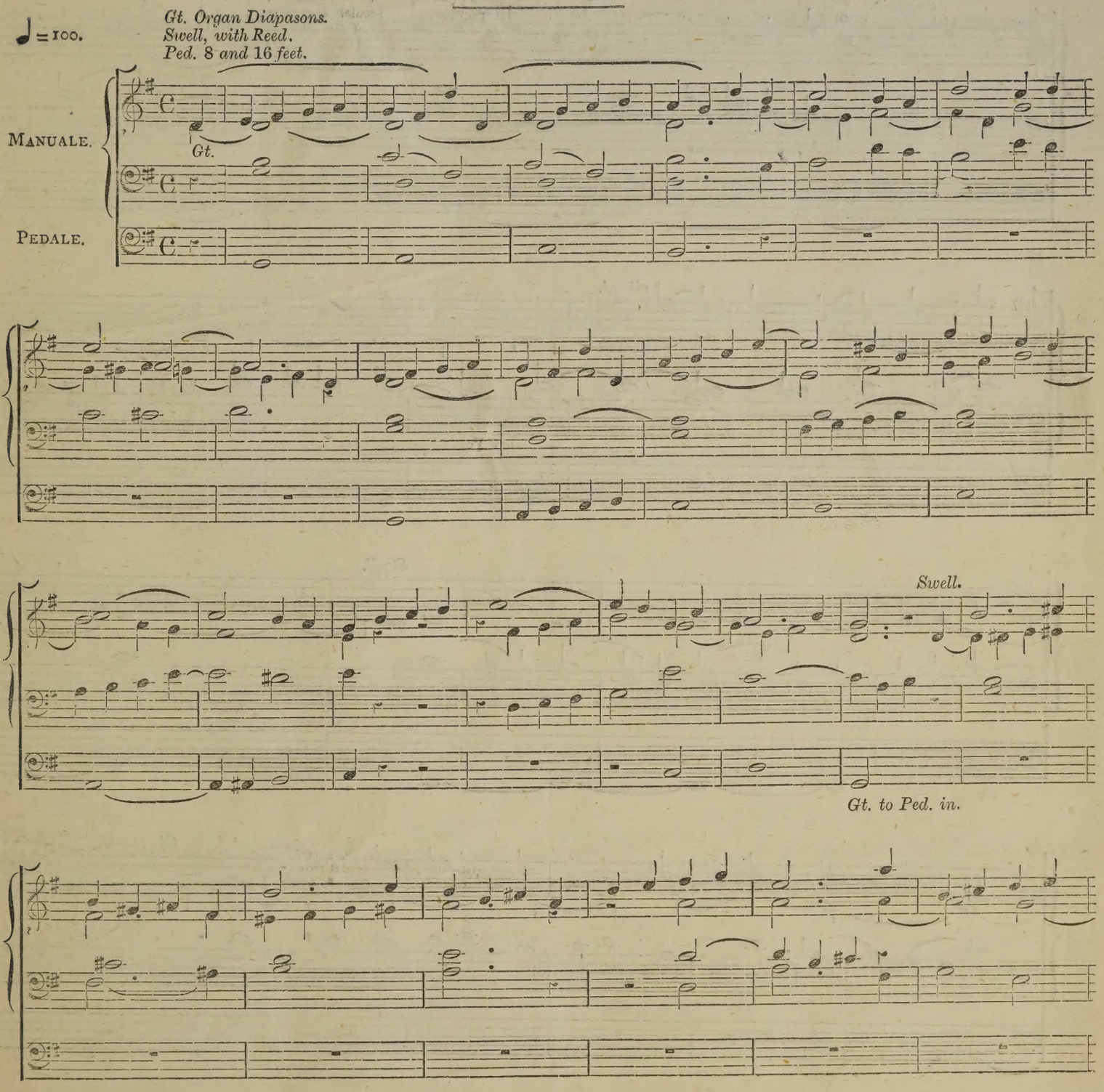
ORGANIST OF WEYBRIDGE CHURCH.



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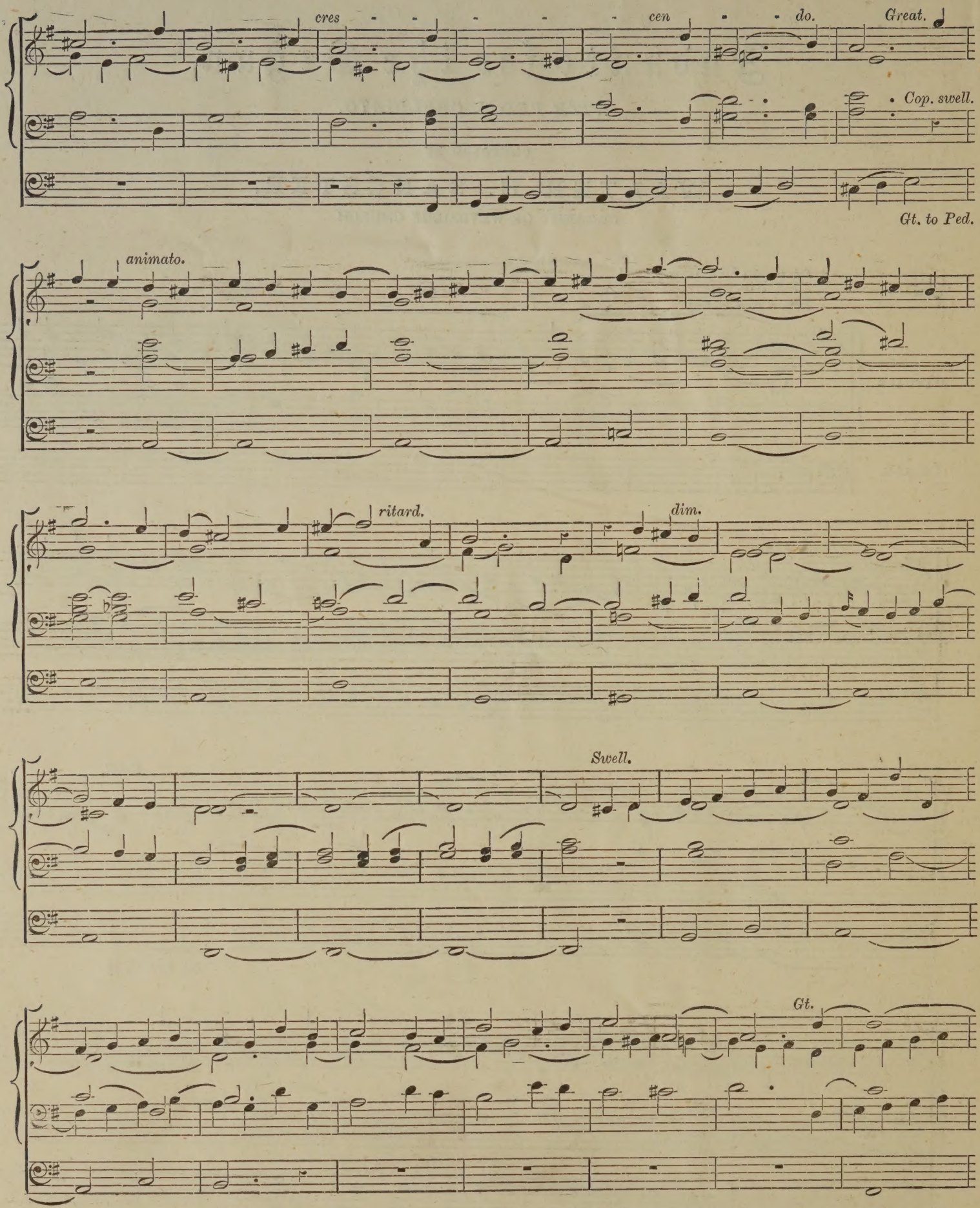

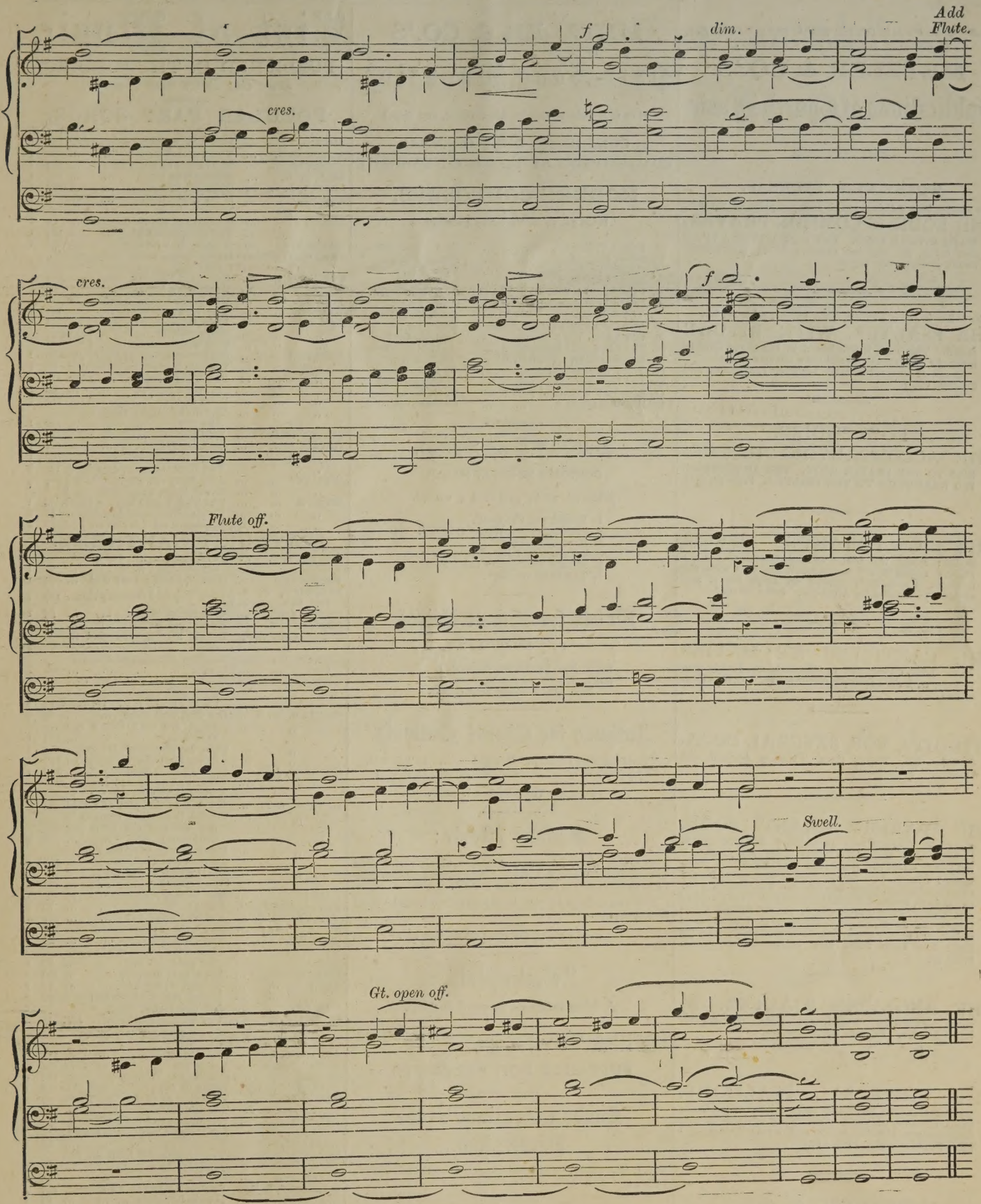

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COOPER, A. S. ...	Cheerily, Cheerily	109	1
DOULAND	If my complaints	14	1
,, ...	White as lilies	18	1
EVANS, E. ...	A Dream of Merrie England ...	99	1
,, ...	The Mountain Rill	107	1
GASTOLDI	O happy he who liveth ...	51	1
GREAVES, THOMAS	Come away, sweet love, and play thee	62	2
GOUNOD, CH. ...	Night and Morning	114	1
HOPKINSON ...	Elian Gray	86	1
JACKSON, R. ...	Gay Sprites	110	1
MARSHALL	The Weaver's Song	141	1
MORLEY	Lady, those cherries plenty	43 & 44	2
,, ...	Singing alone	32 & 33	2
,, ...	Sing we and chant it ...		
RIMBAULT, E. F....	Golden slumbers kiss your eyes	89	1
,, ...	Ye little birds that sit and sing	88	1
,, ...	Cold's the wind and wet's the rain	98	1
,, ...	From Oberon in fairy land ...	126	1
,, ...	The dusky night rides down the sky	130	1
SCHUBERT, F. ...	Starlight	137 & 138	2
SMART, H.	Autumn Song	111	1
TAYLOR, W. F. ...	Away to the woodlands ...	102	1
,, ...	The bloom is on the hawthorn	12	1
WEELKES	Alas, tarry but one half-hour	3	1
,, ...	Strike it up, neighbour ...		
WILBYE	The Nightingale in silent night	74	1
,, ...	Twelve Rounds and Canons...	27	2
,, ...	What needeth all this travail	81 & 82	2

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BEECROFT, G. A. Mus. Bac. ...	Turn Thy face from my sins...	119	1
BISHOP, JOHN ...	O be joyful in God	65	1
COOPER, A. S. ...	Come unto Me	75	1
CROCE, GIOVANNI	Behold I bring you glad tidings	52	2
CROTCH, W., Mus. Doc.	Comfort the soul of Thy servant	66	1
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GILBERT, W. B....	Our God shall come	83	1
,, ...	Blessed are they which are called	103	1
,, ...	Shew me Thy ways. O Lord...	113	1
,, ...	Awake, thou that sleepest ...	117	1
GOODBAN, J. F. ...	My song shall be alway ...	142	1
GOUNOD	Grant us Thy peace ..		1
,, ...	Blessed is he who cometh		
HATTON, J. L. ...	Hosanna to the Son of David	64	
,, ...	Blessed is he that cometh in the name of the Lord (for Christmas)	160	3
,, ...	Let us now go even unto Bethlehem (for Christmas) ...	108	2
,, ...	All the ends of the world (for Christmas)	133	2
HANDEL	The Lord is righteous... ...	125	1
LODER EDWARD J.	I will arise	70	1
MACFARREN, G. A.	Hear me when I call	101	1
KEMP, W. H. ...	The Lord of Hosts is with us...	122	1
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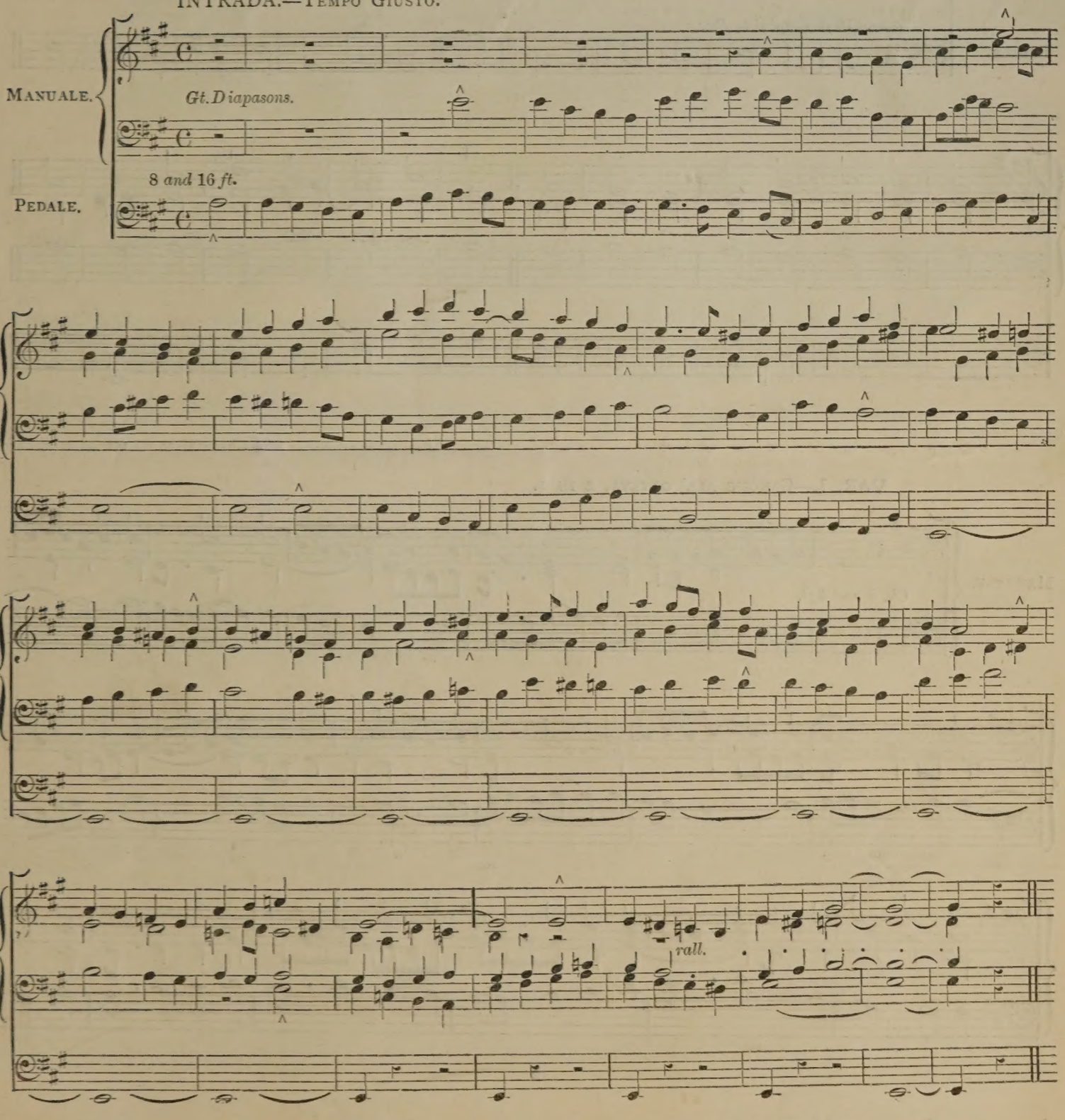

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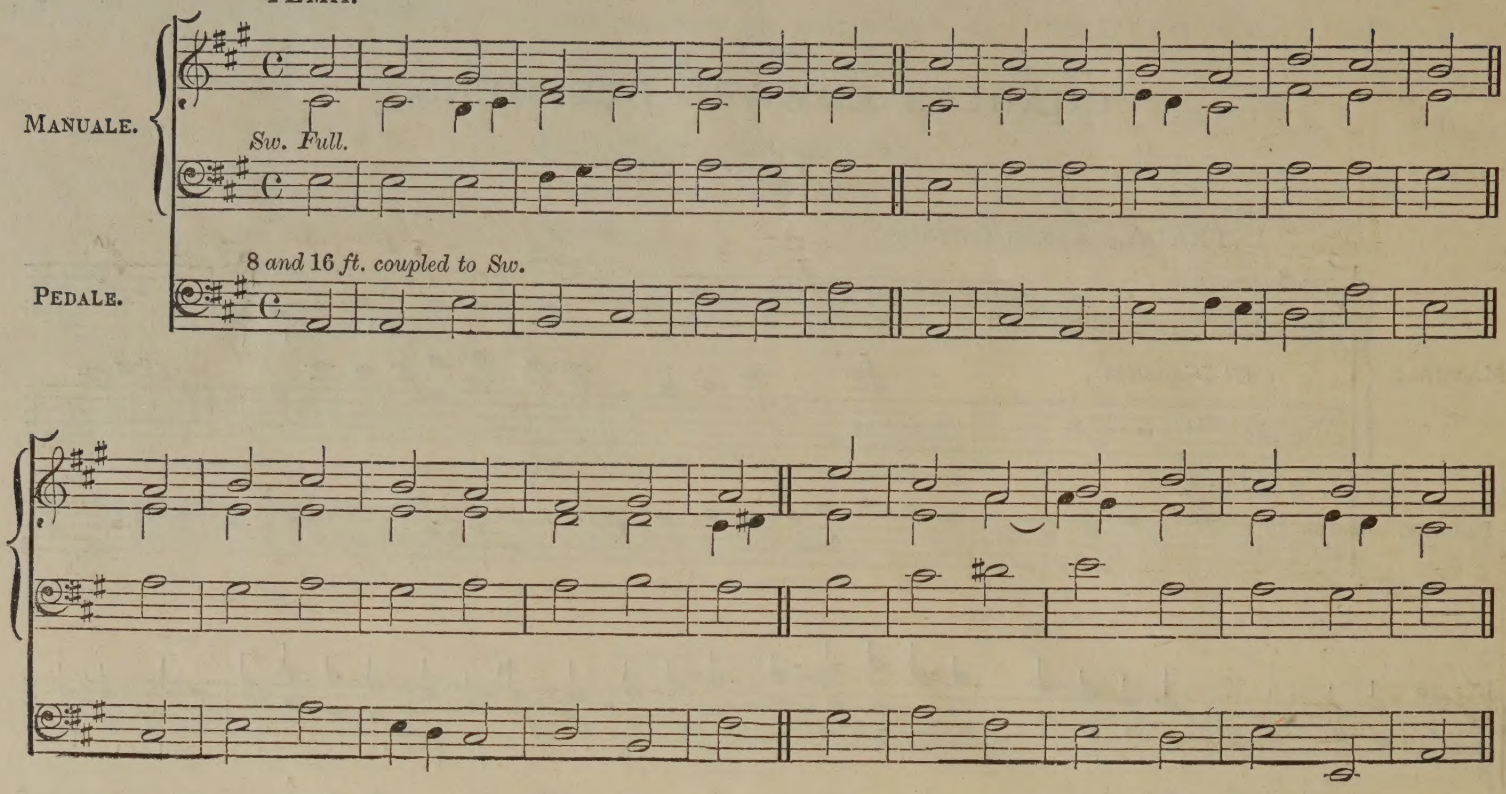
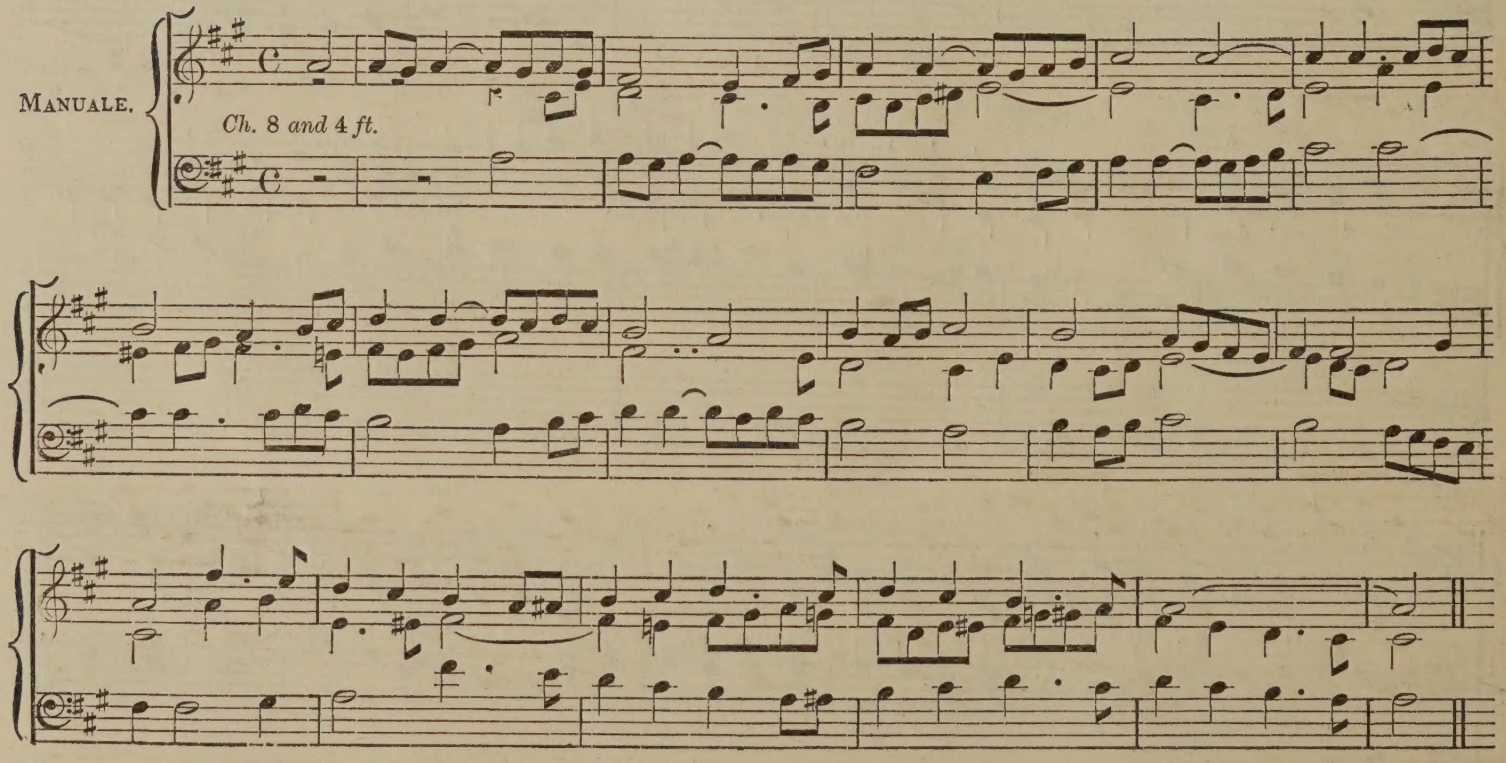
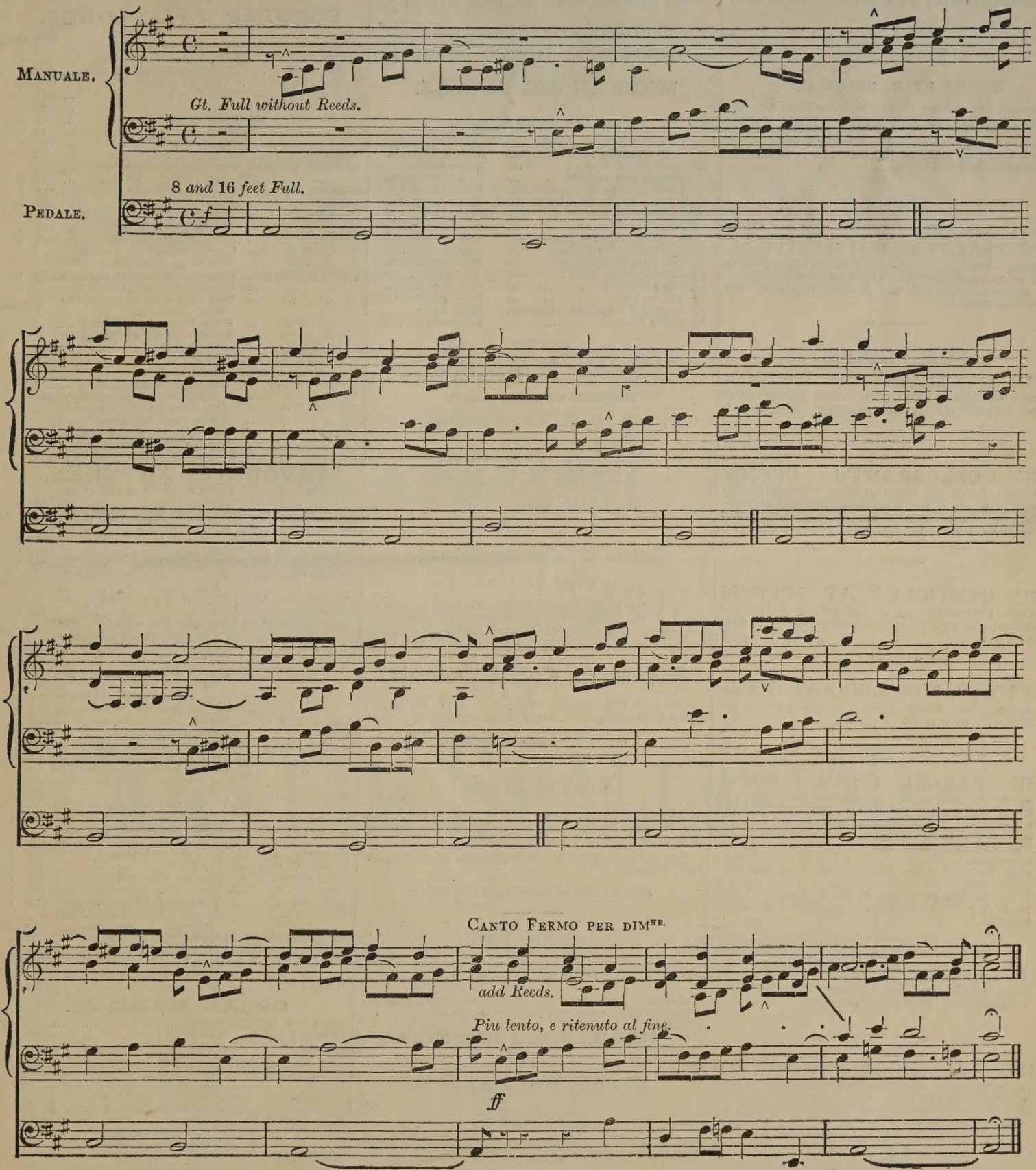


VAR. I.—CANONE ALL' OTTAVA, 2 IN 1.



VAR. II.—CORALE IN CANTO FERMO NEL BASSO, CON FUGHETTA AL DI SOPRA.



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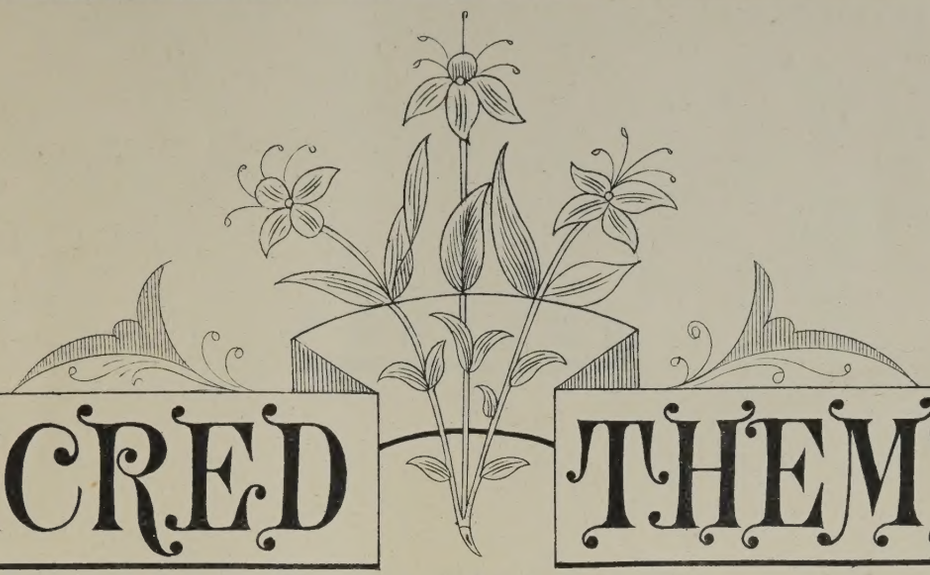

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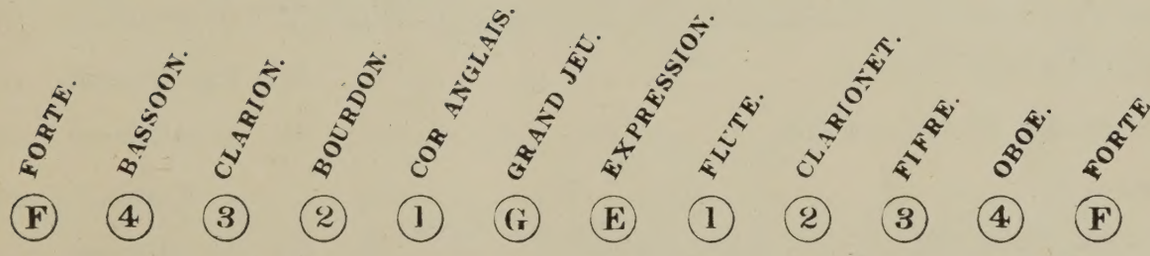
Wm. Smallwood.

STOPS.



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TEMA in D	American.	25.
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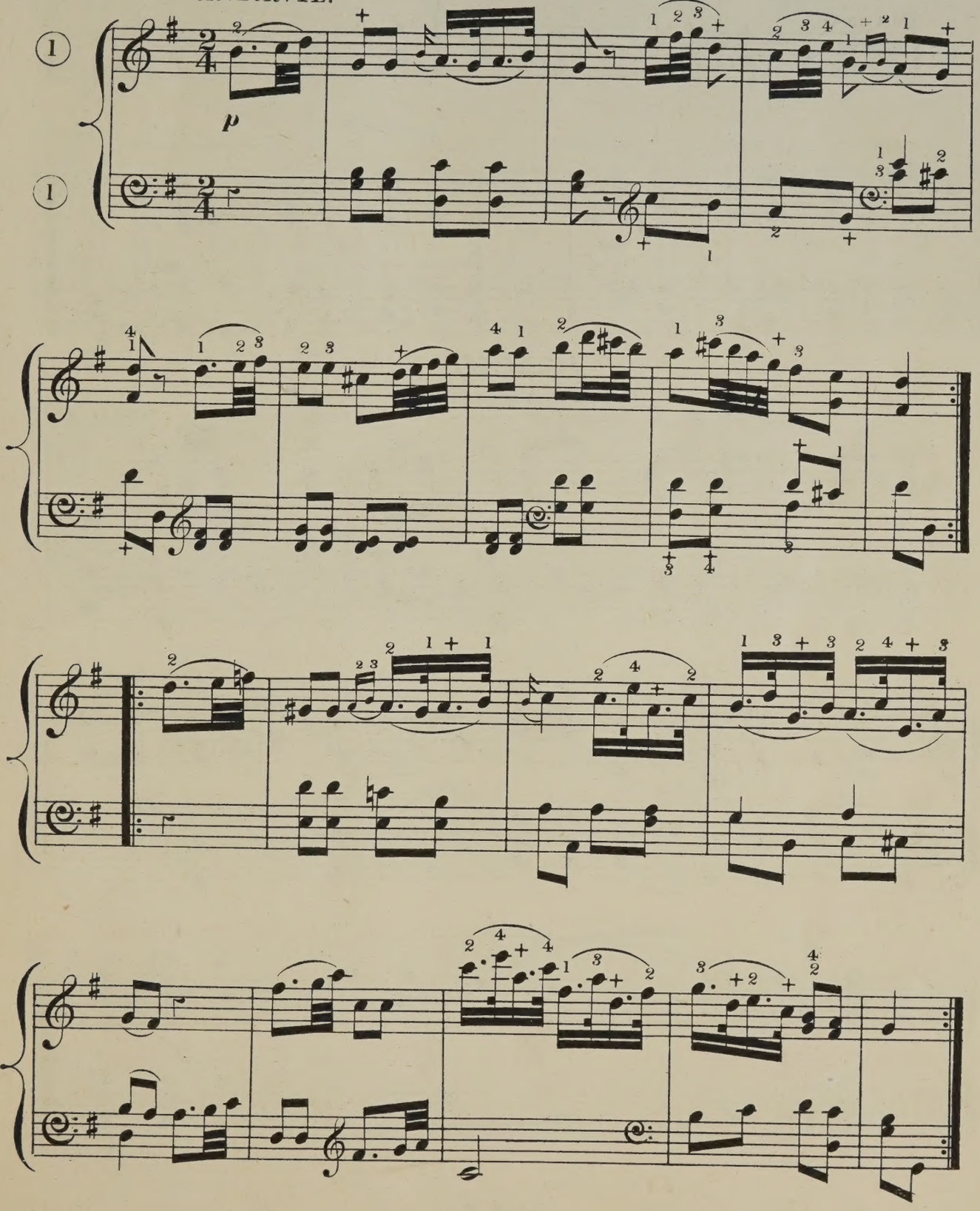
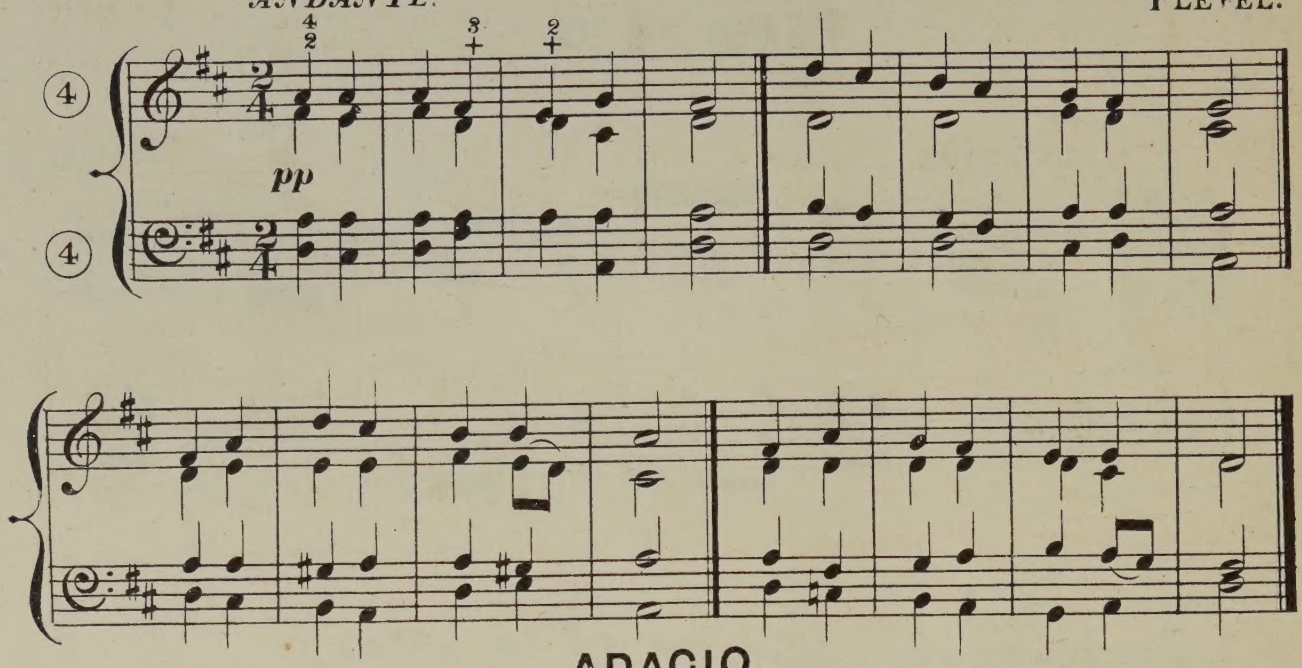
TEMA IN C.

ANDANTE. HAYDN.



AIR IN D.

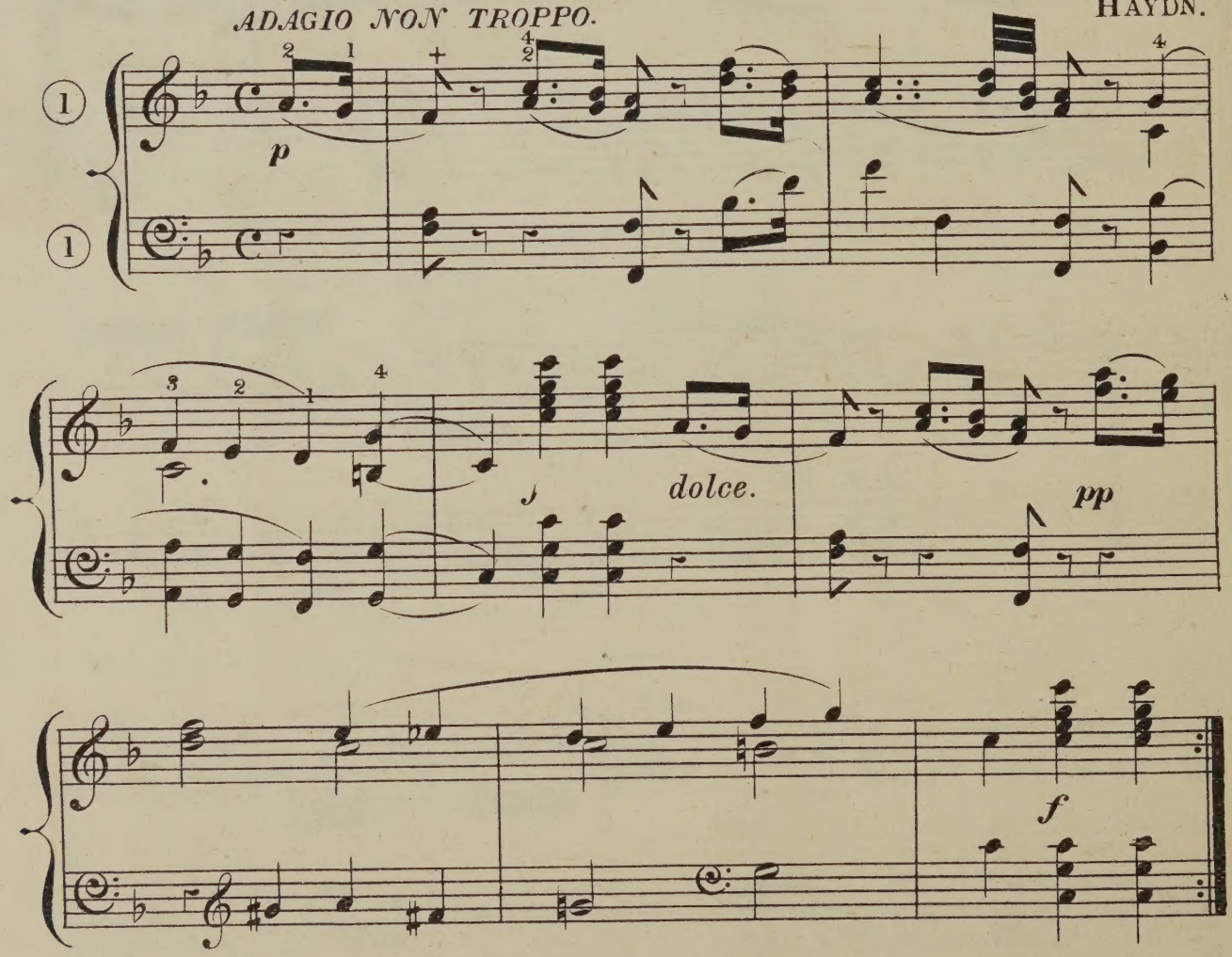
ANDANTE. PLEYEL.

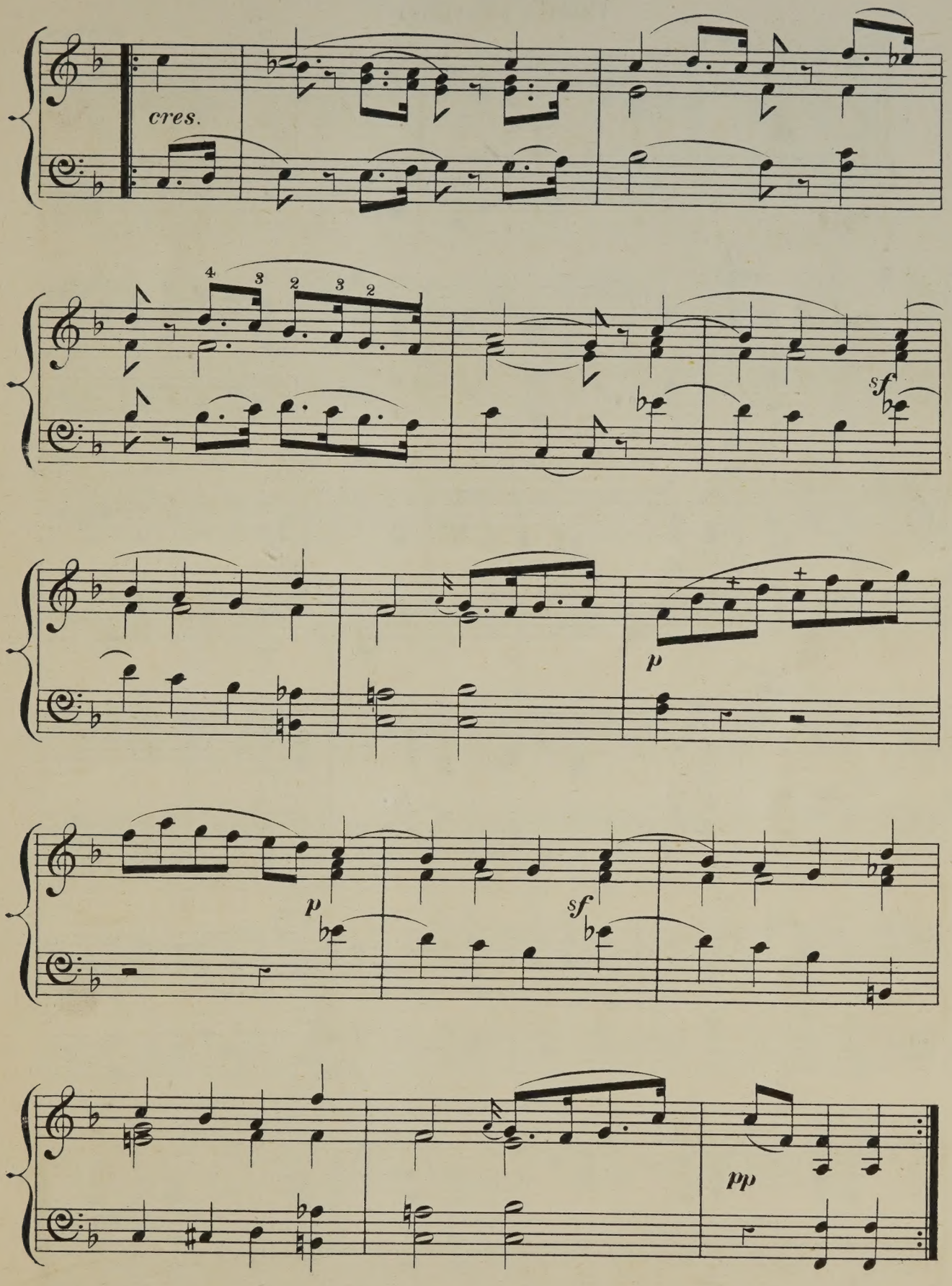


ADAGIO.

1st GRAND SYMPHONY.

ADAGIO NON TROPPO. HAYDN.

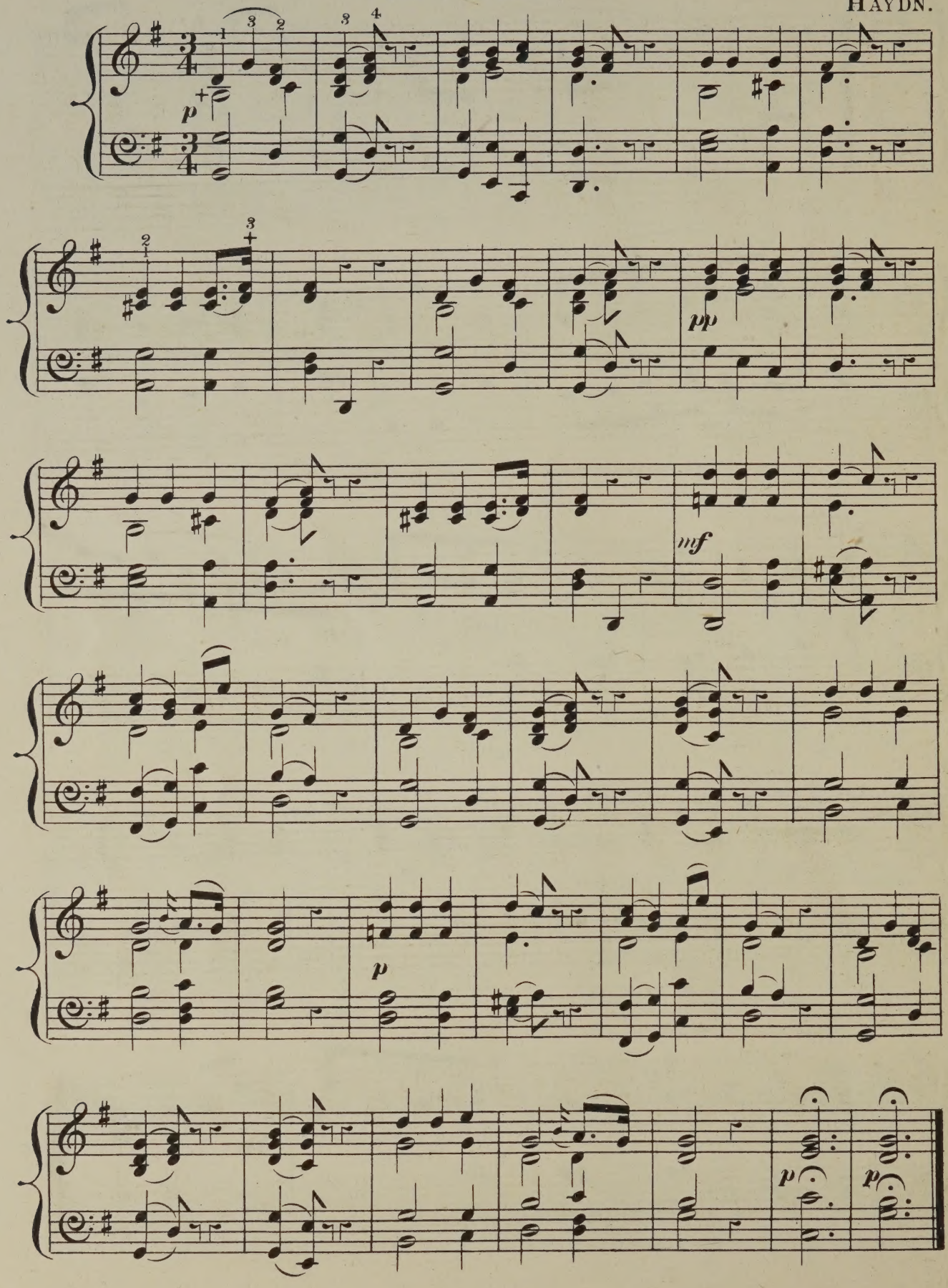



cres.
4 3 2 3 2
sf
p
p
sf
pp

ANDANTE IN G.

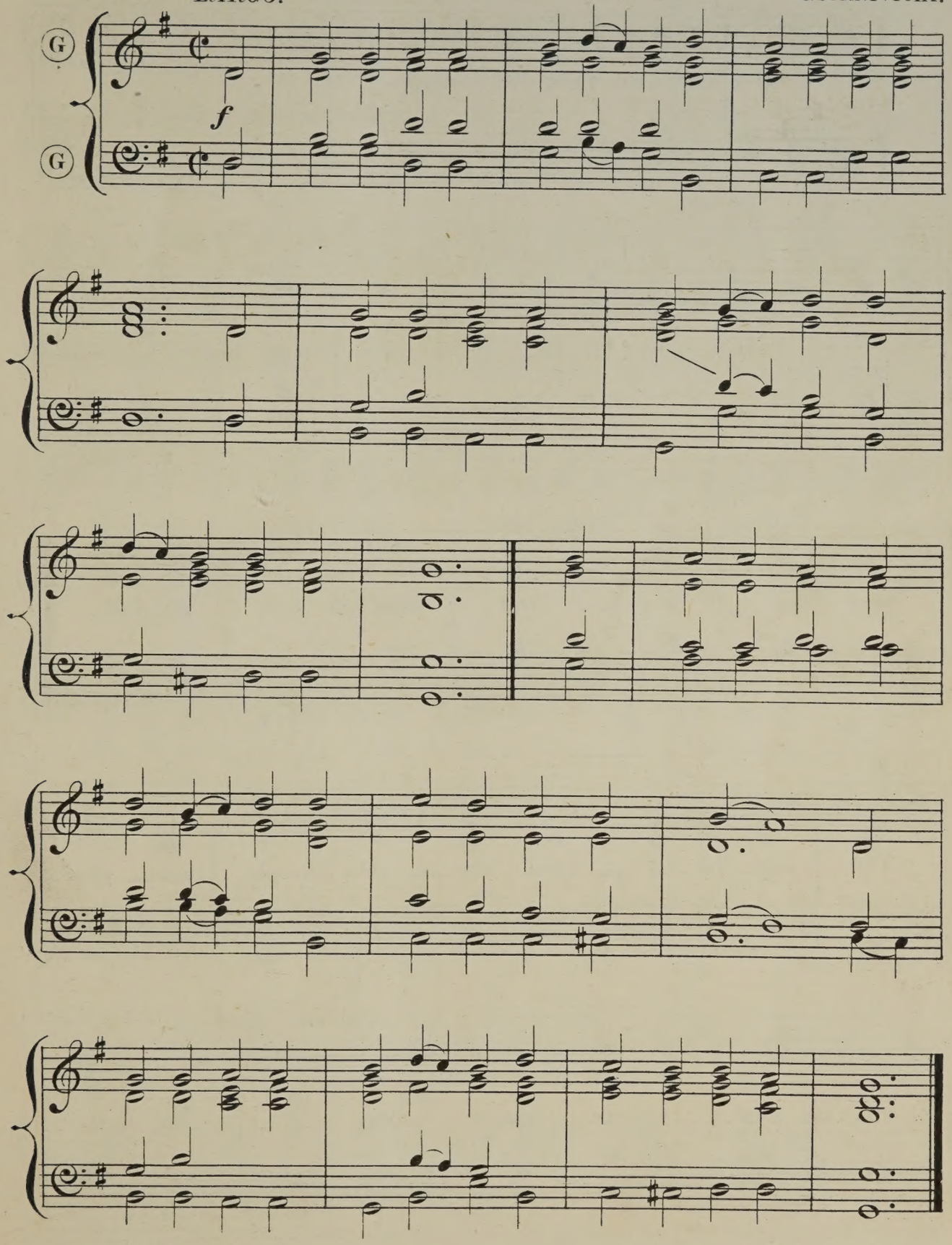
FROM A SYMPHONY.

HAYDN.



SLOW MARCH.

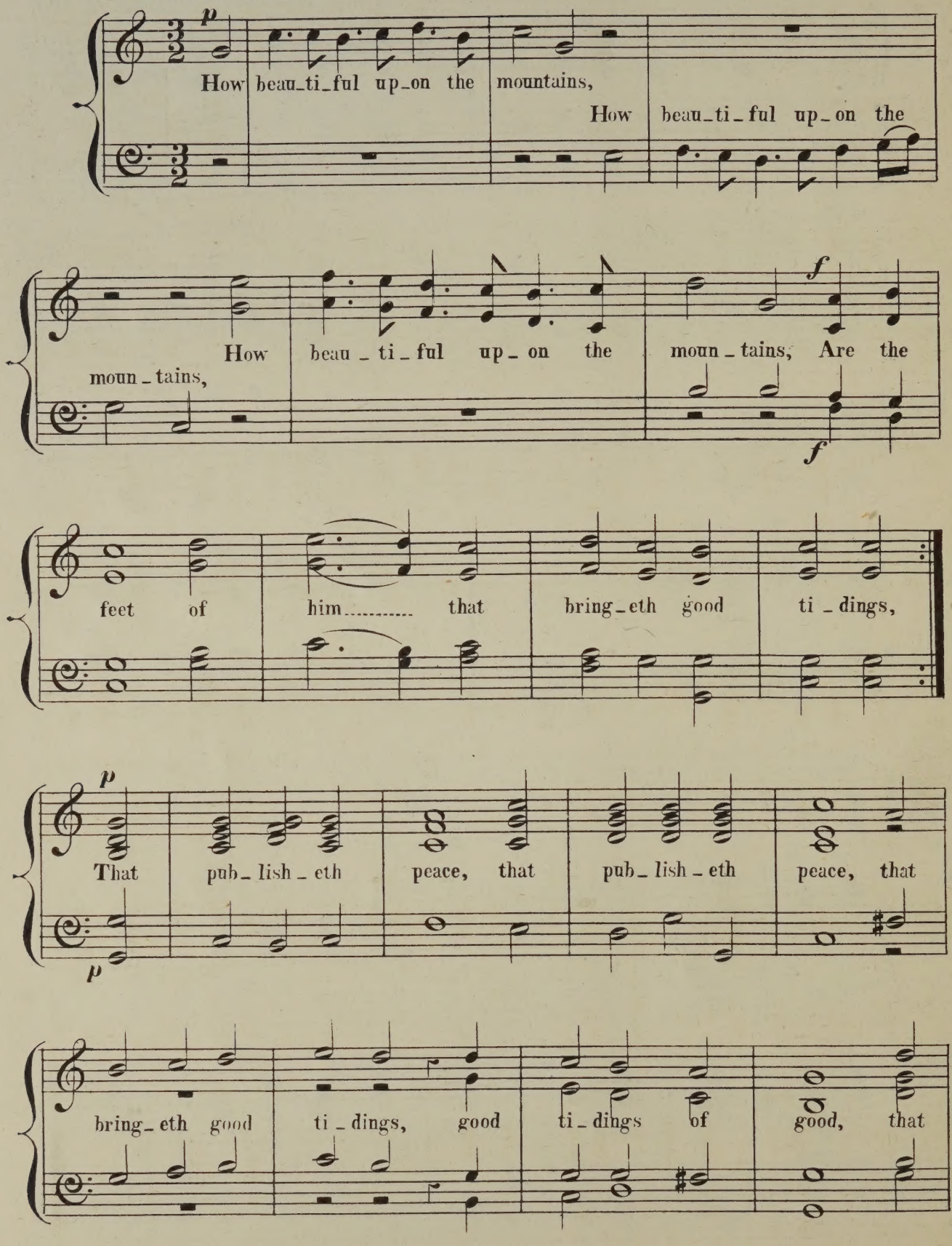
LARGO. GIORNIVICHI.

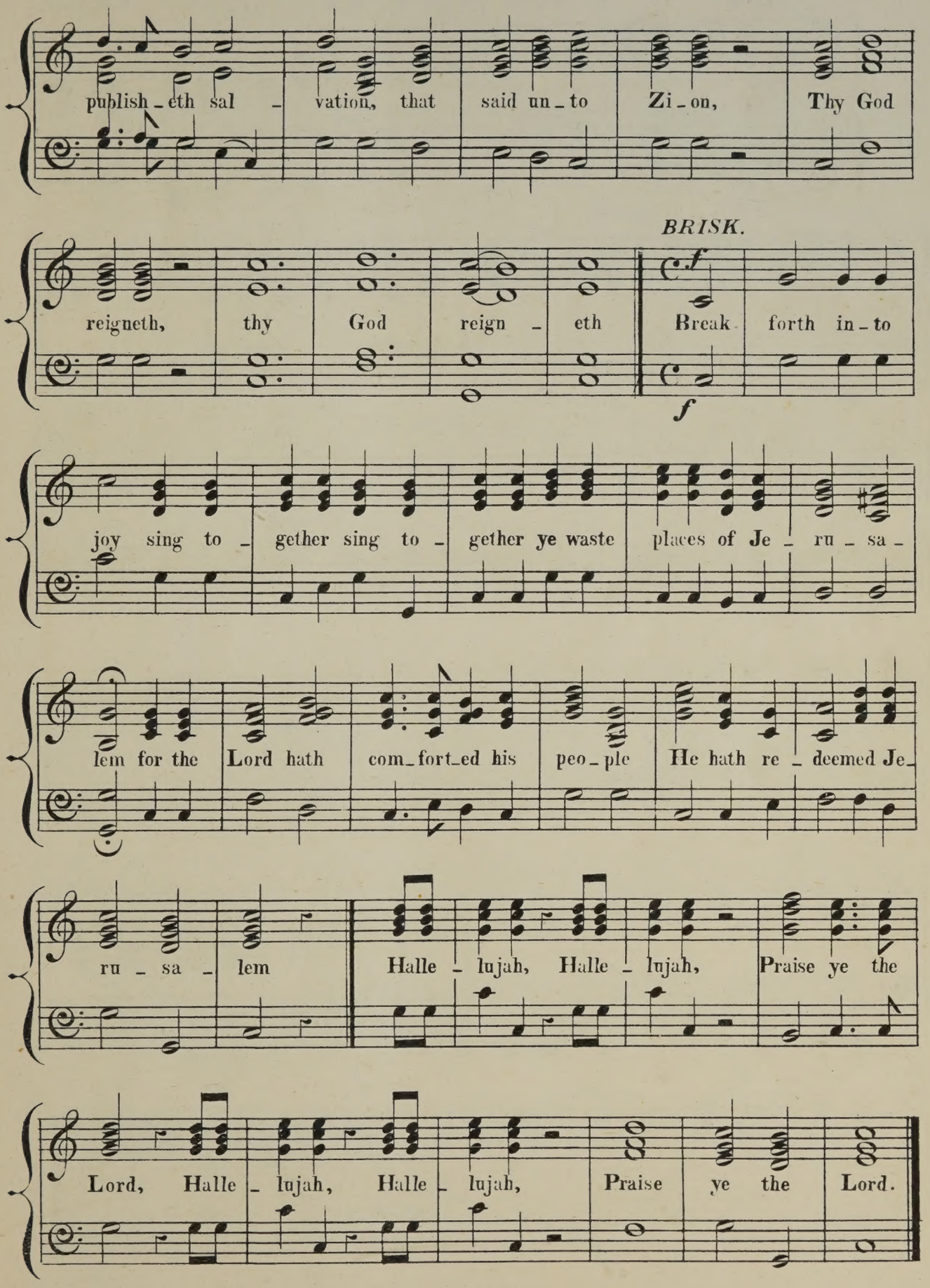


HOW BEAUTIFUL UPON THE MOUNTAINS.

R. A. SMITH.

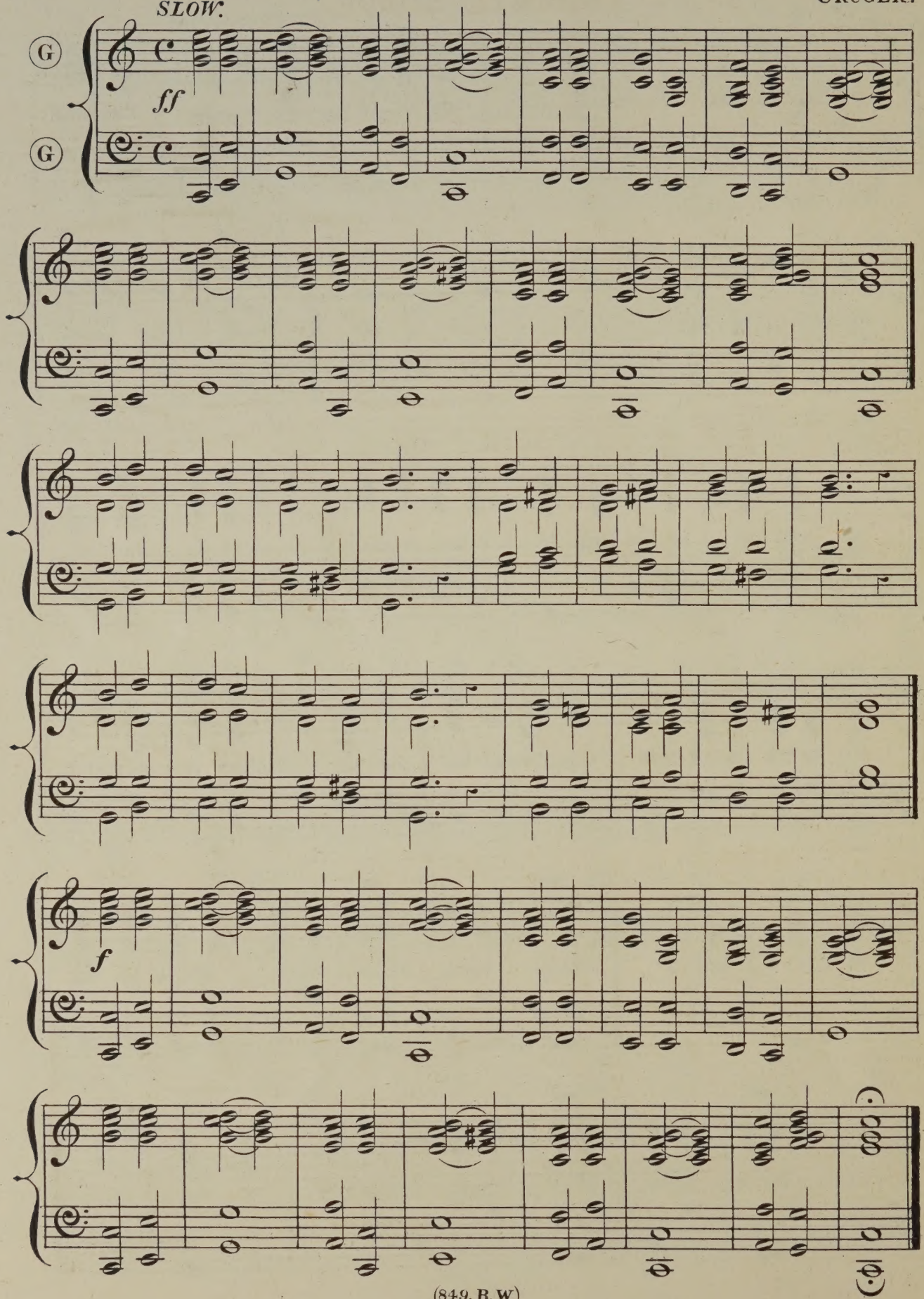
MODERATO.




publish - eth sal - vation, that said un - to Zi - on, Thy God
reigneth, thy God reign - eth
BRISK.
f
Break forth in - to
f
joy sing to - gether sing to - gether ye waste places of Je - ru - sa -
lem for the Lord hath com - fort - ed his peo - ple He hath re - deemed Je -
ru - sa - lem
Halle - lujah, Halle - lujah, Praise ye the
Lord, Halle - lujah, Halle - lujah, Praise ye the Lord.

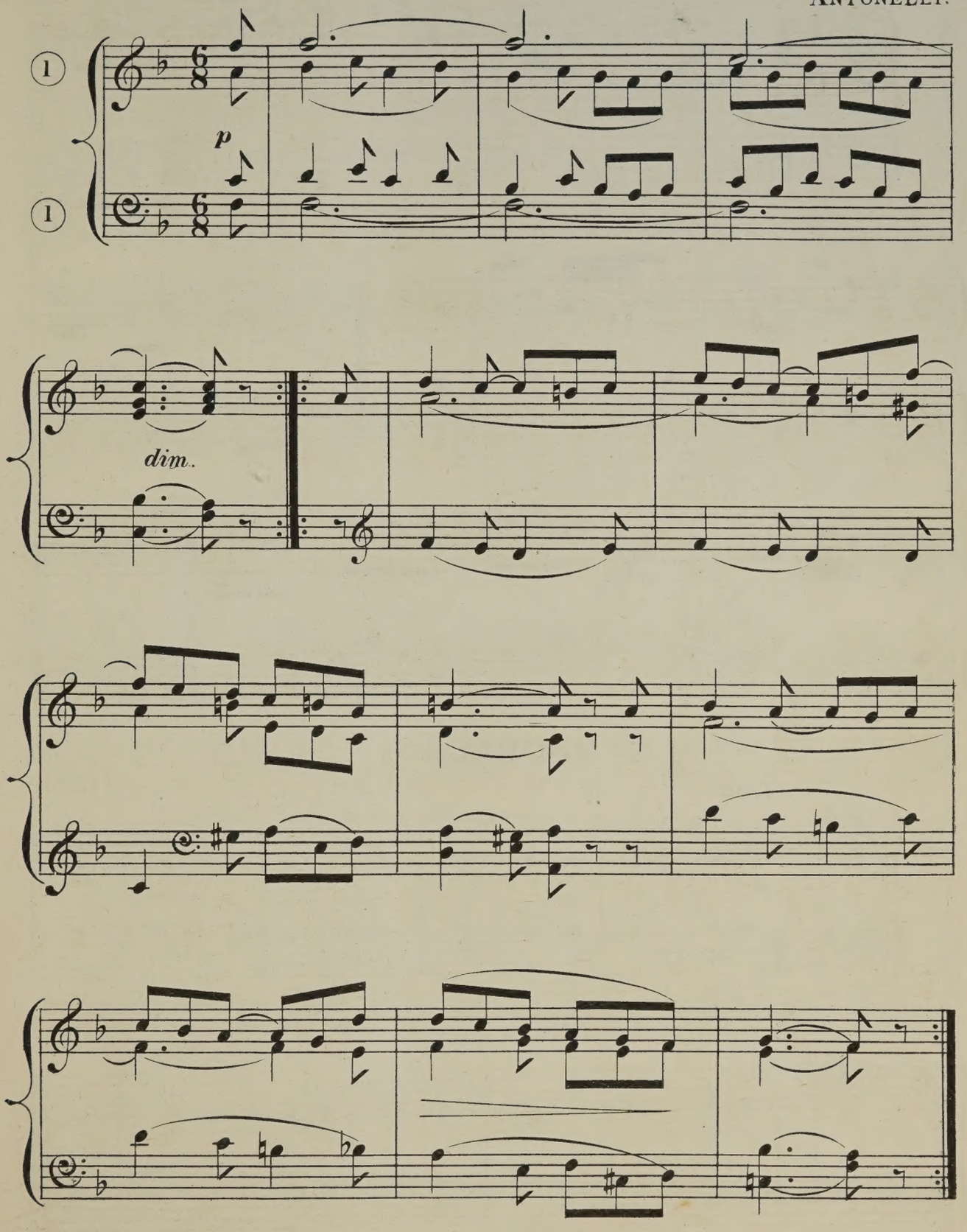
SOLEMN MARCH.

CRUGER.



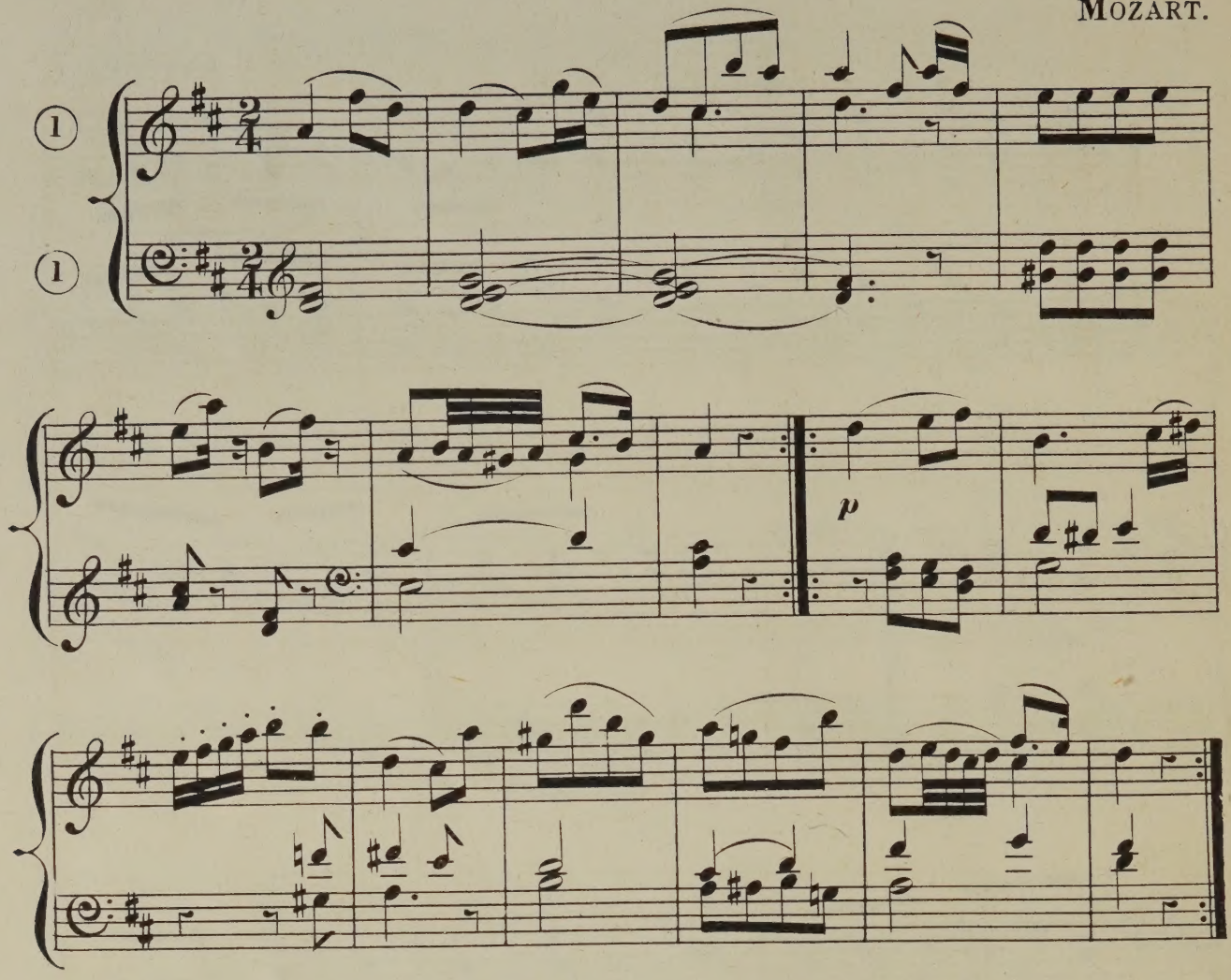
ANDANTE SOAVE.

ANTONELLI.



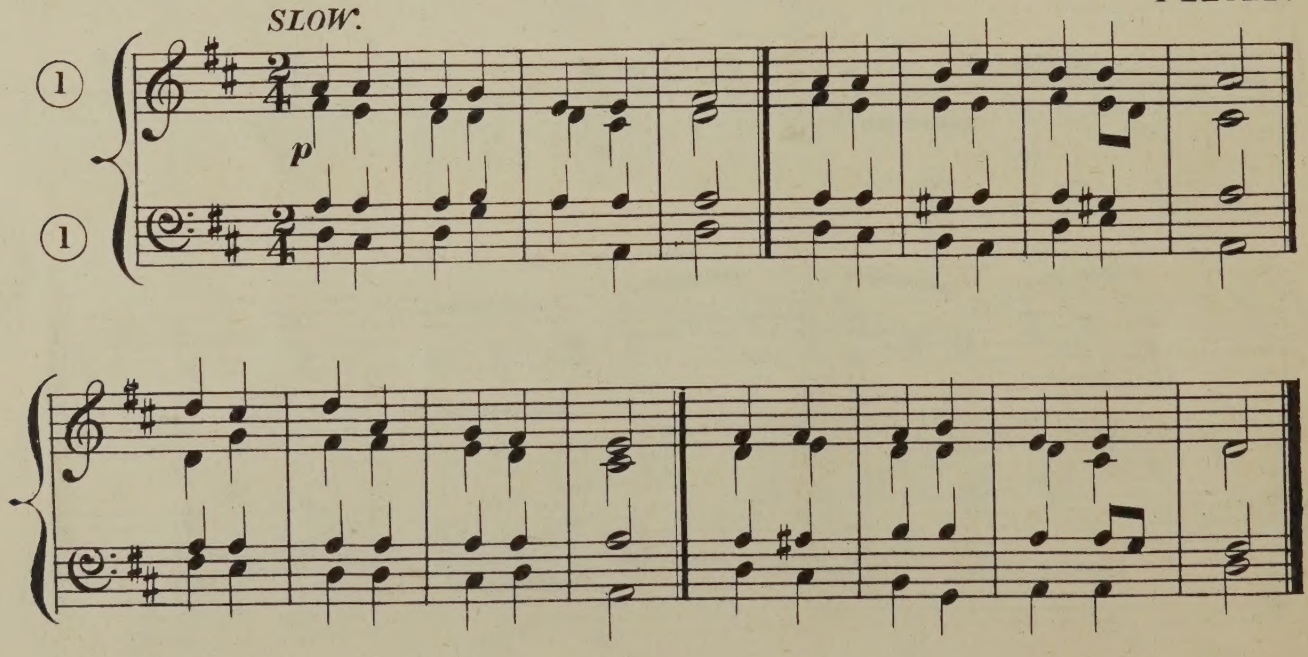
TEMA IN D.

MOZART.



CHORALE.

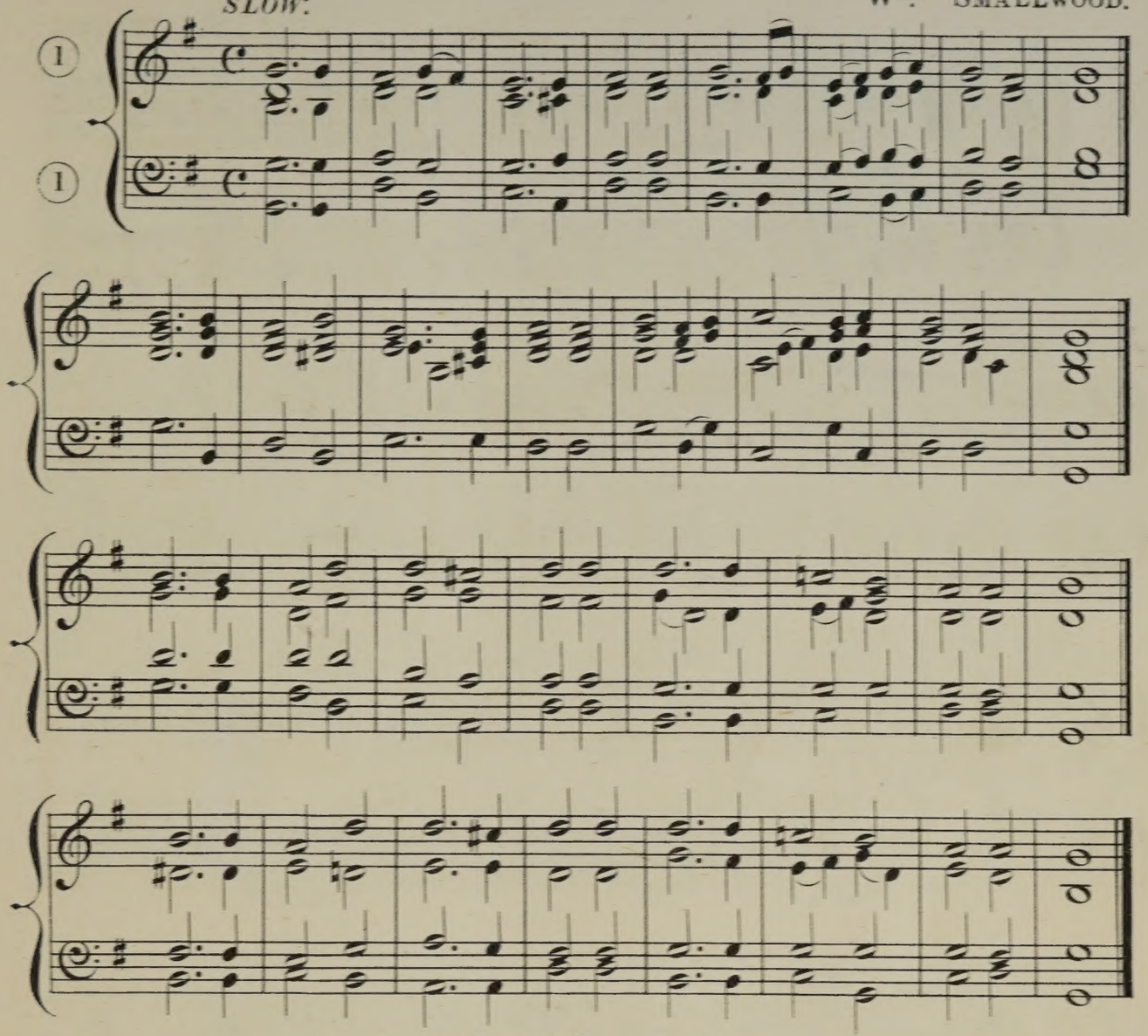
PLEYEL.



ITALIAN CHORALE.

Arranged by
Wm SMALLWOOD.

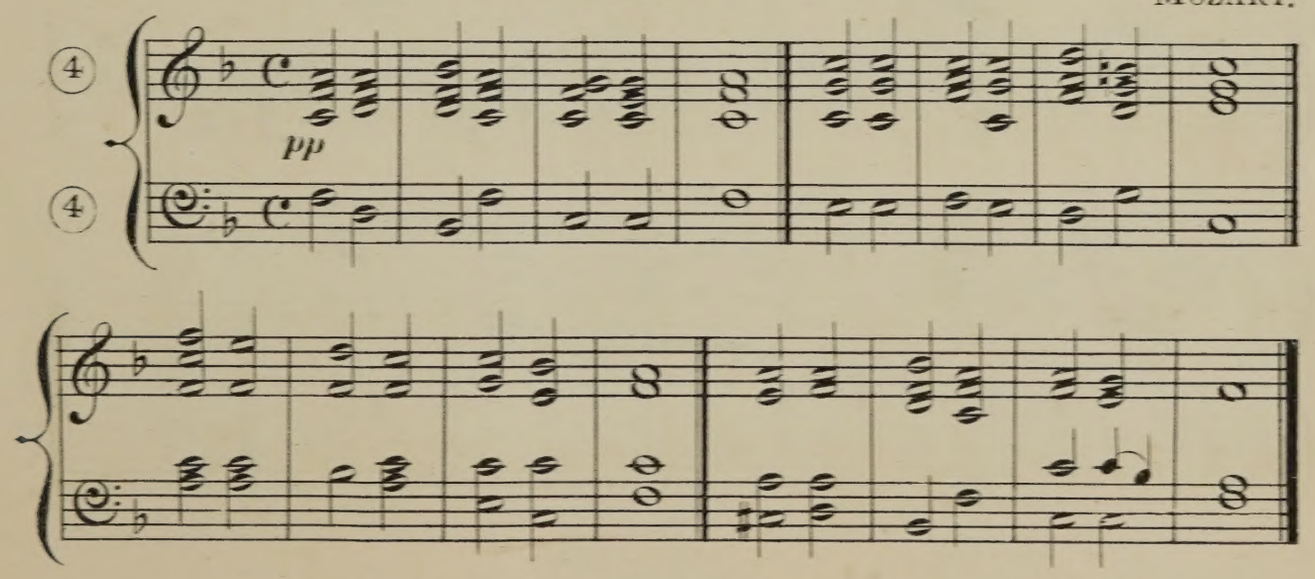
SLOW.



ADAGIO IN F.

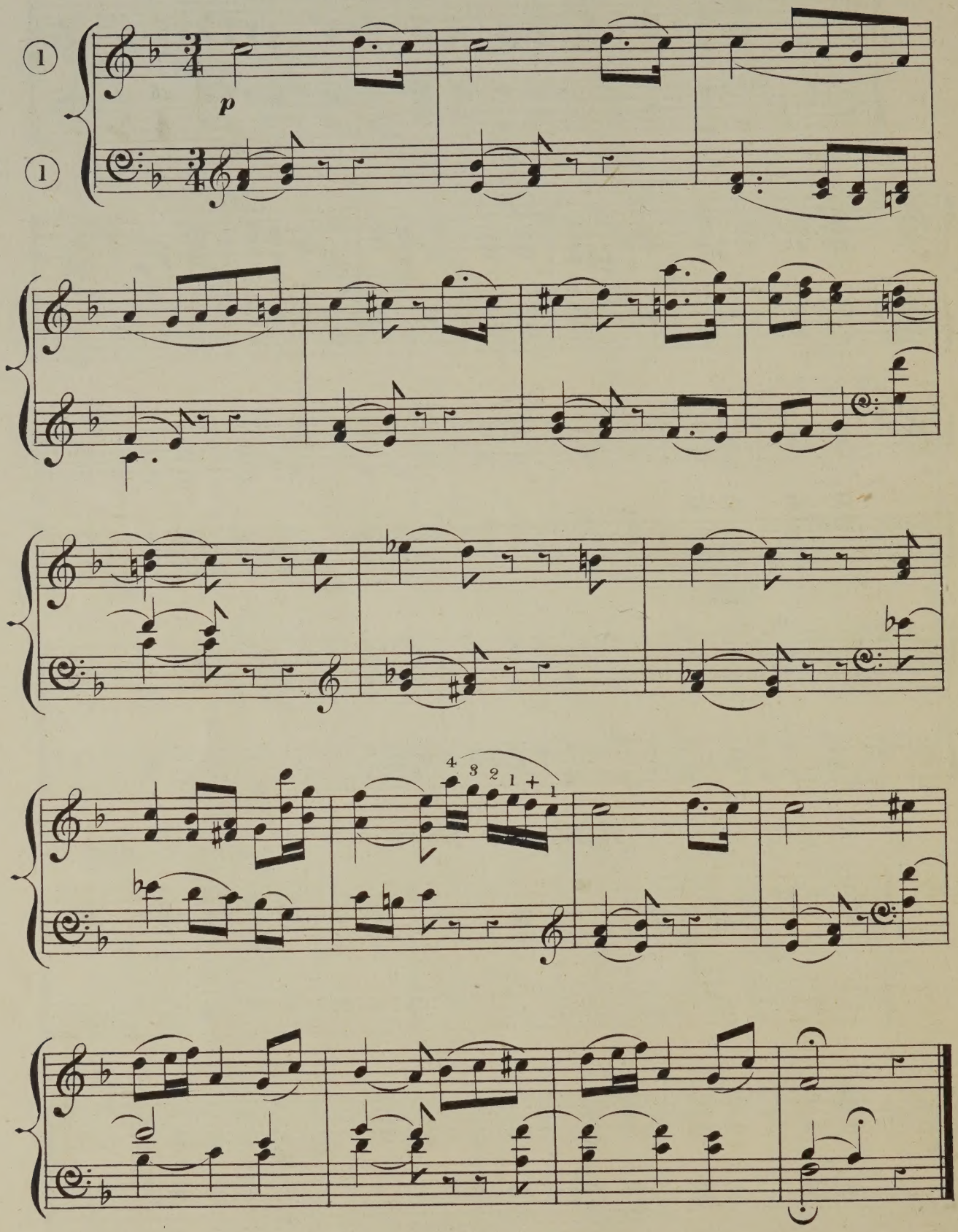
MOZART.

pp



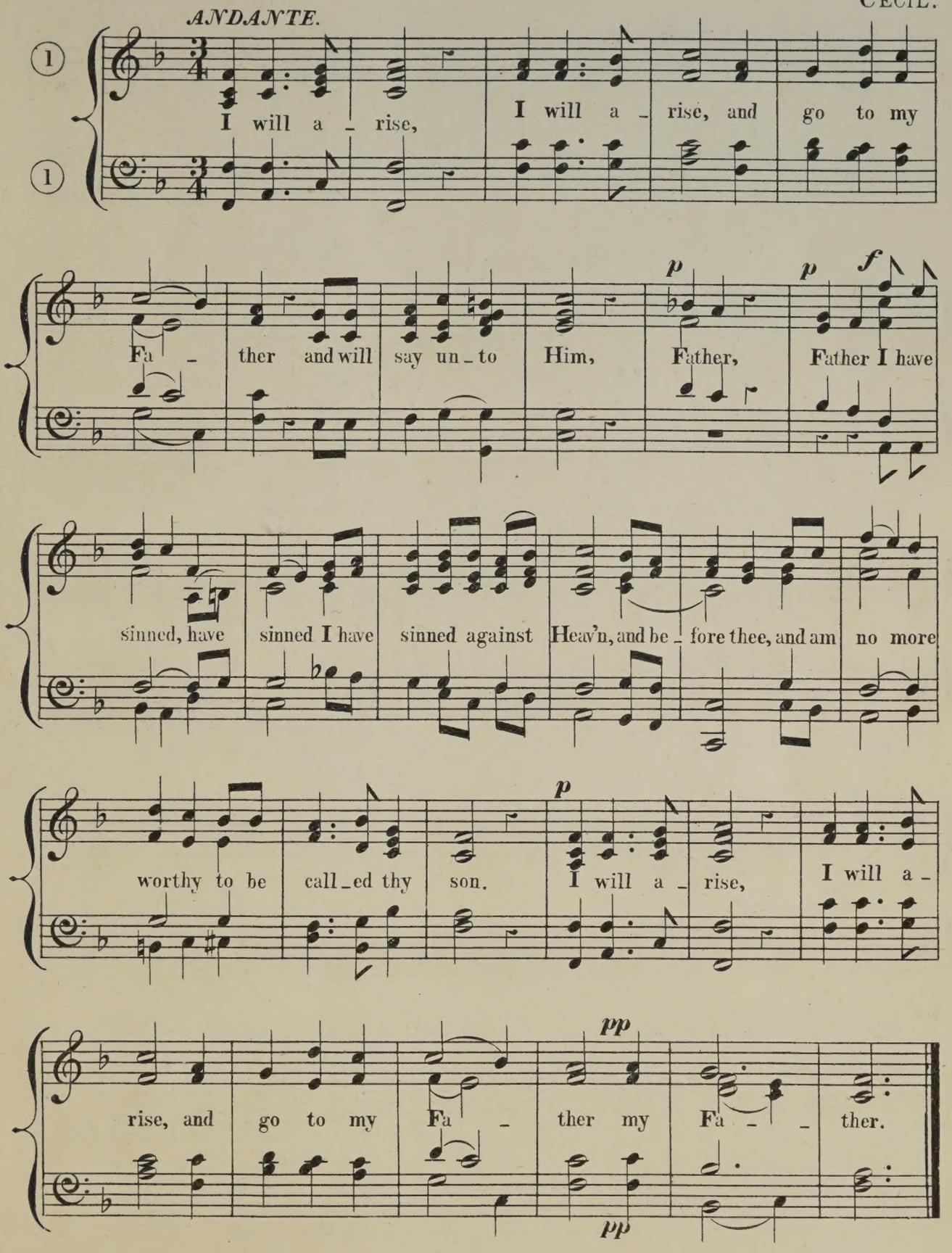
ANDANTE.

BEETHOVEN.



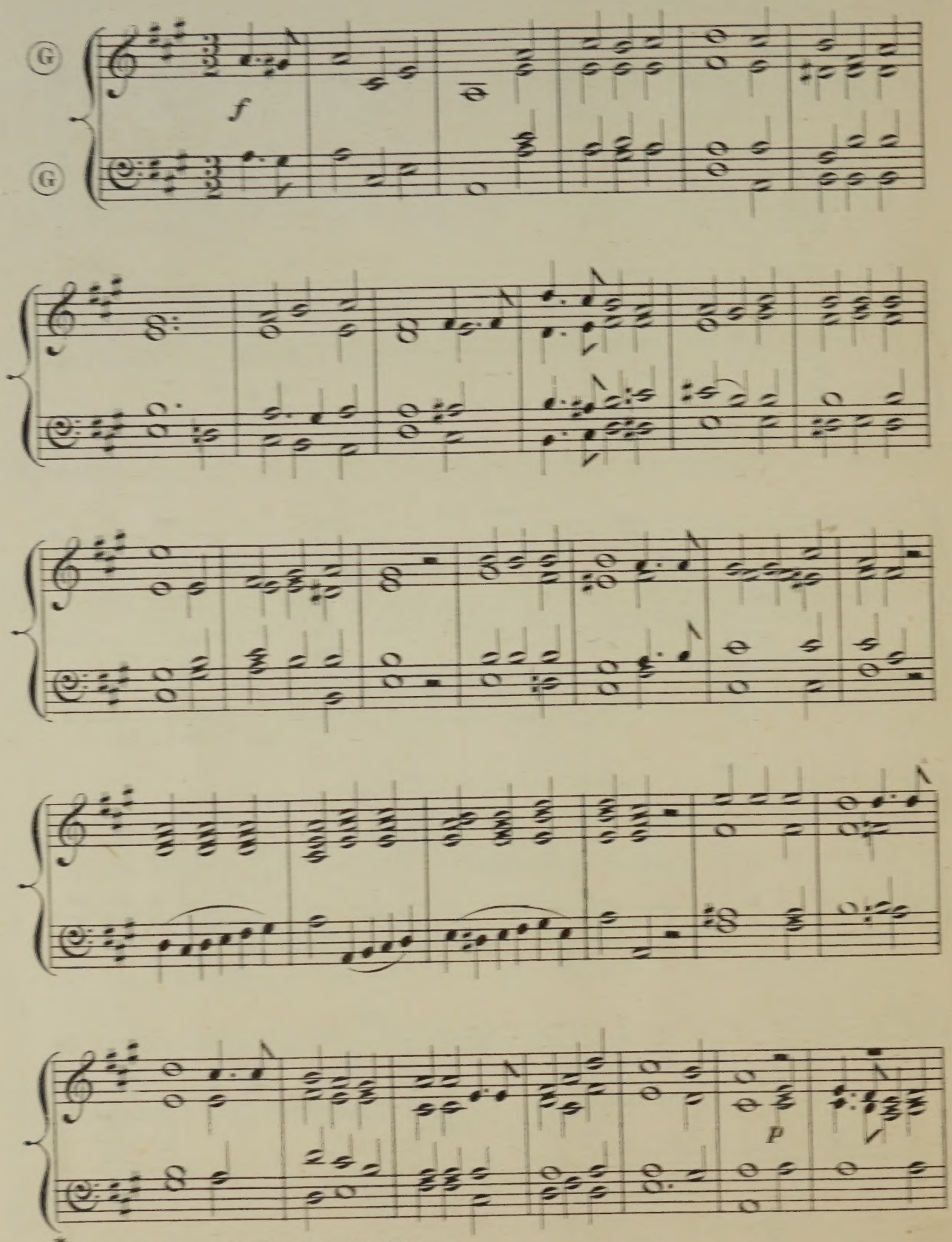
I WILL ARISE AND GO TO MY FATHER.

CECIL.

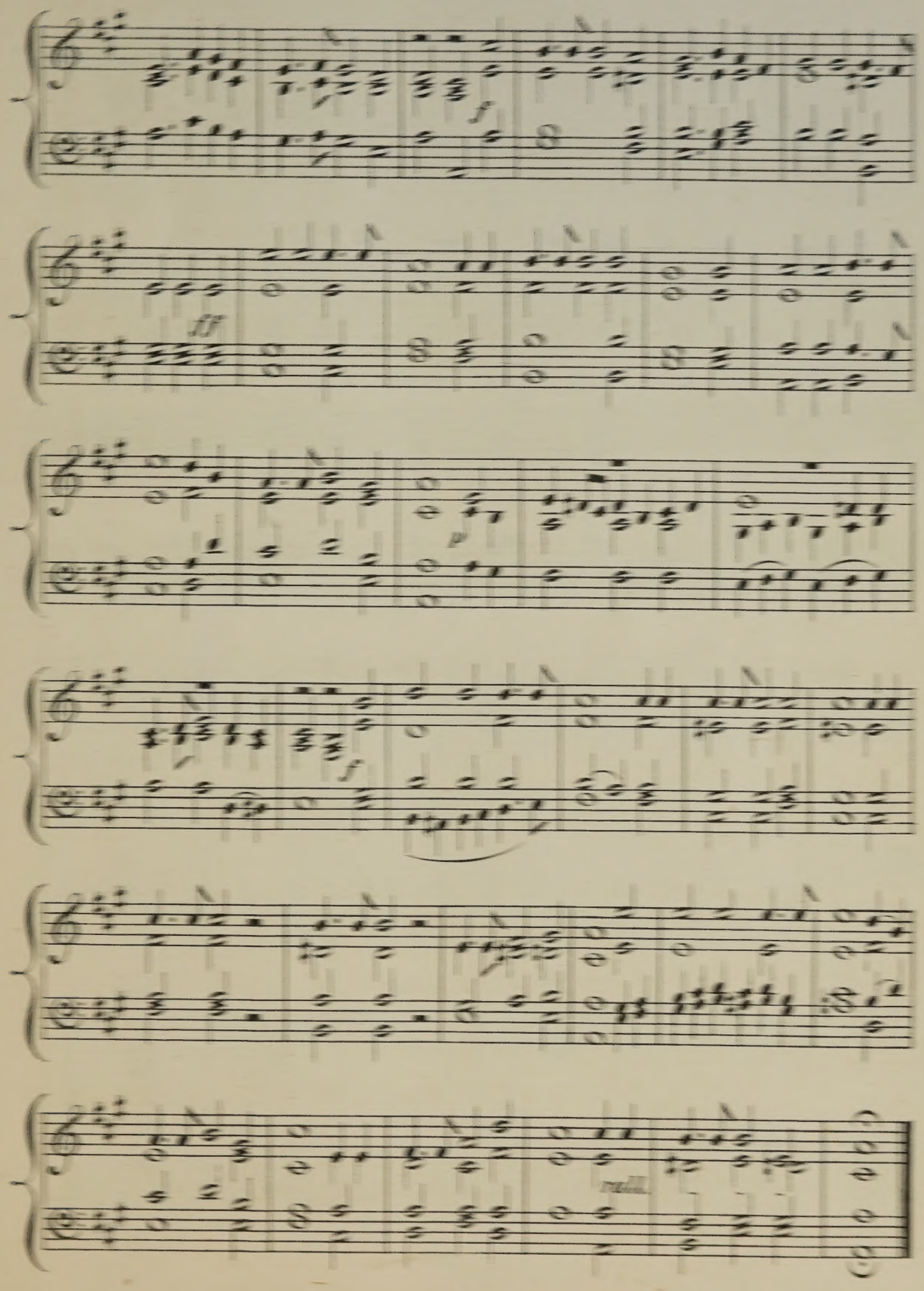


THE LORD IS MY STRENGTH.

Wm SMALLWOOD.

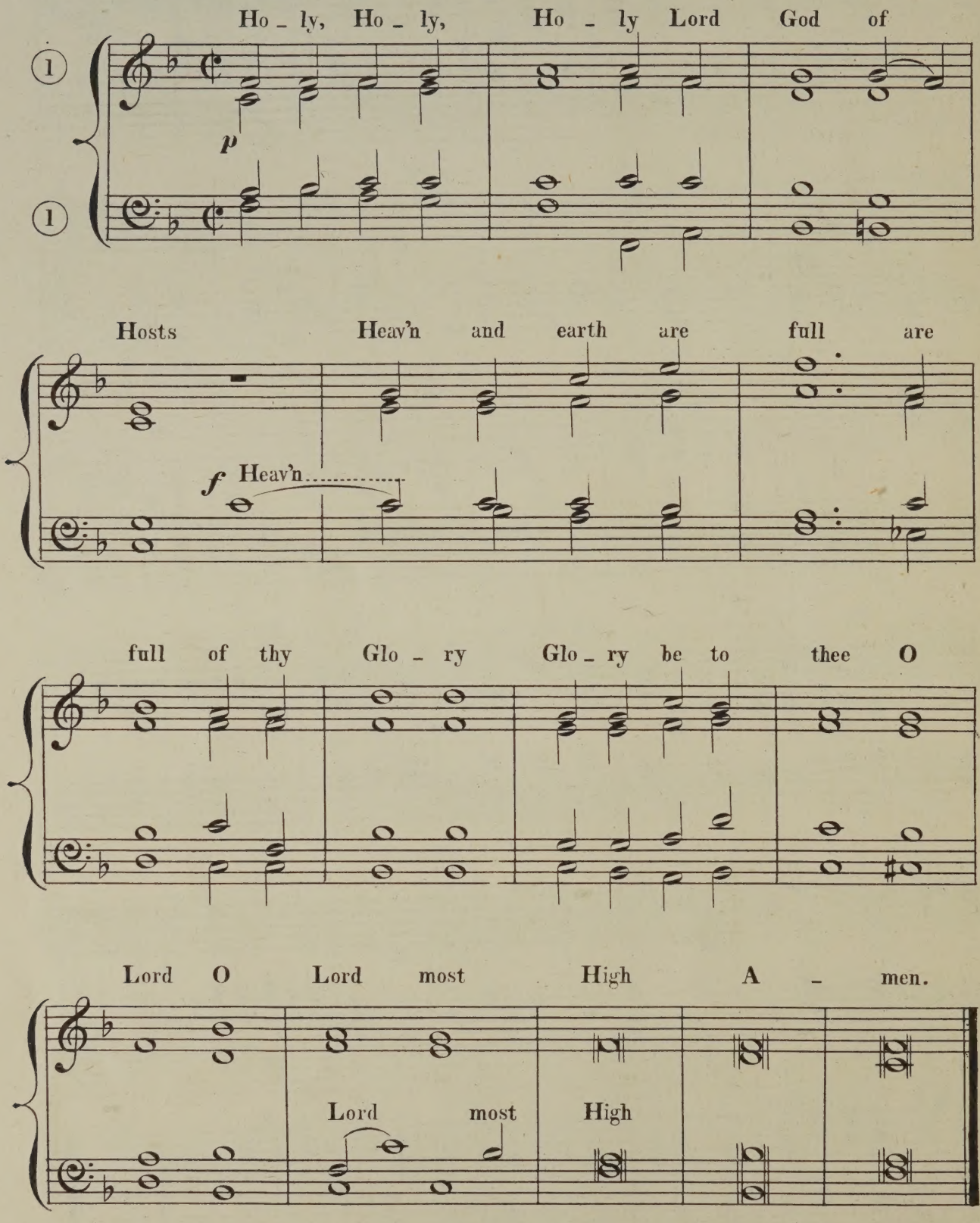


*From an Anthem Published by B. Williams.


f
ff
p
f
rall.

SANCTUS.

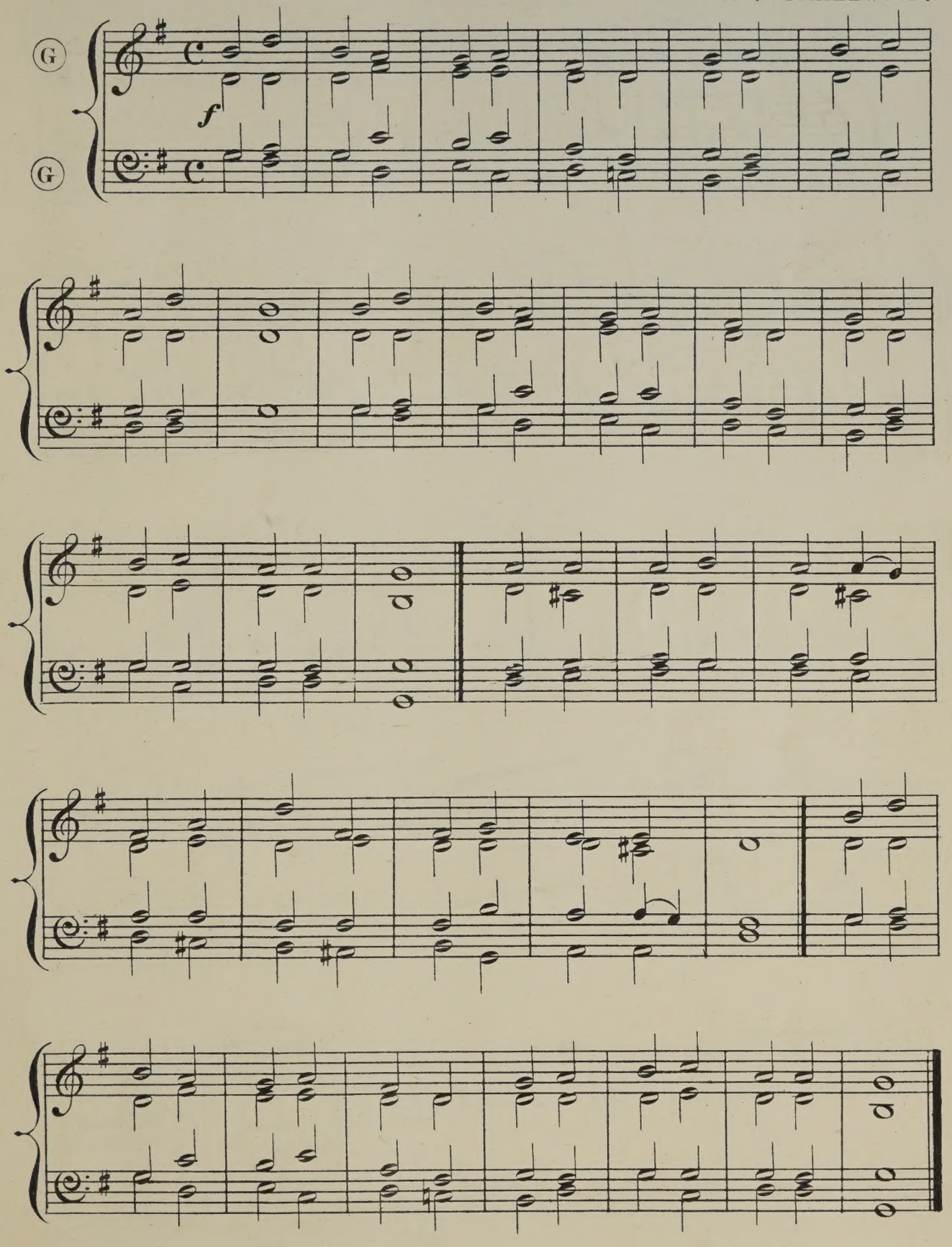
LARGO. J. A. OPENSHAW.



SEE THE CONQUEROR MOUNTS IN TRIUMPH.

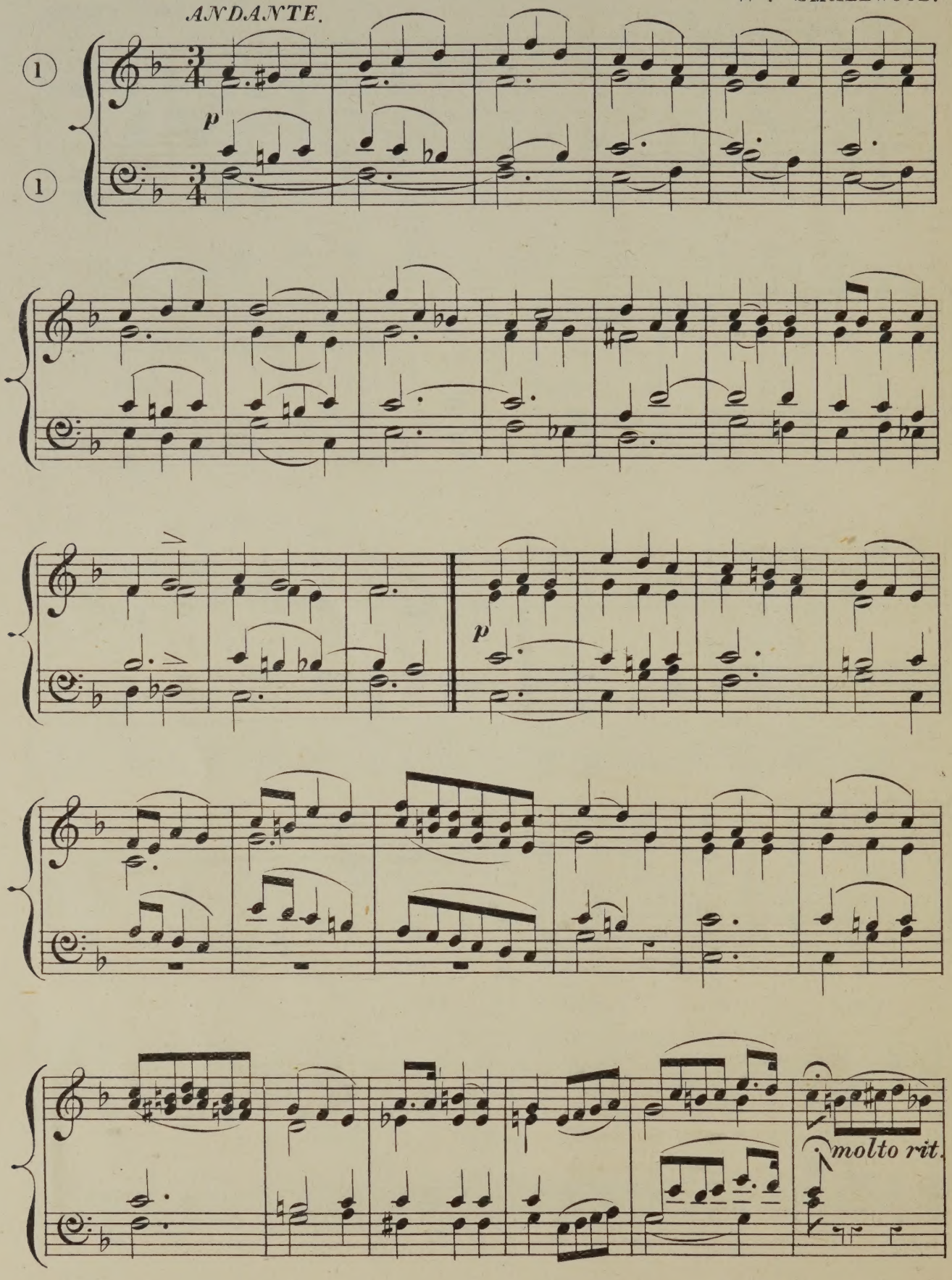
ASCENSIONTIDE.

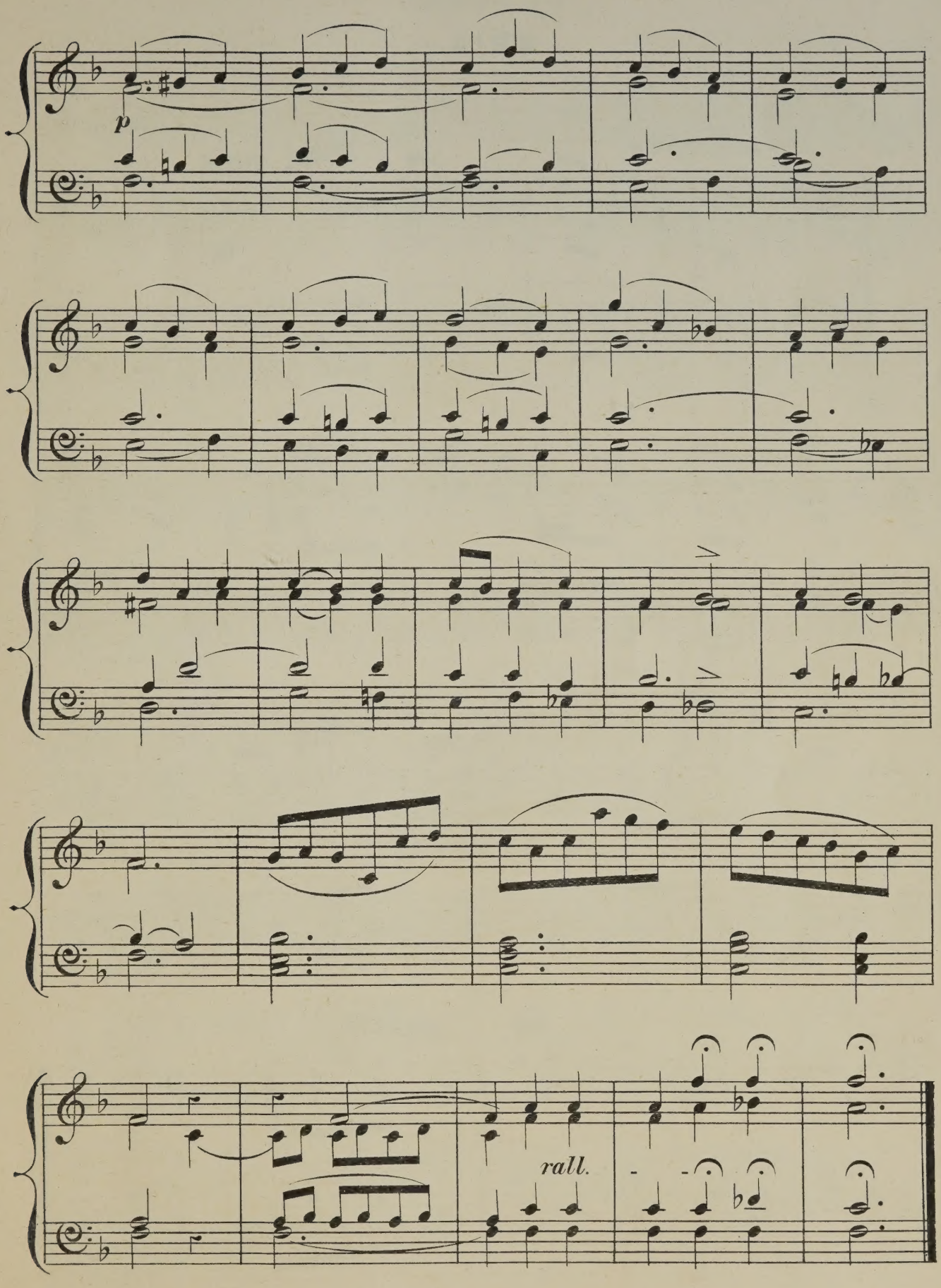
Wm SMALLWOOD.



DOMINUS REGIT ME.

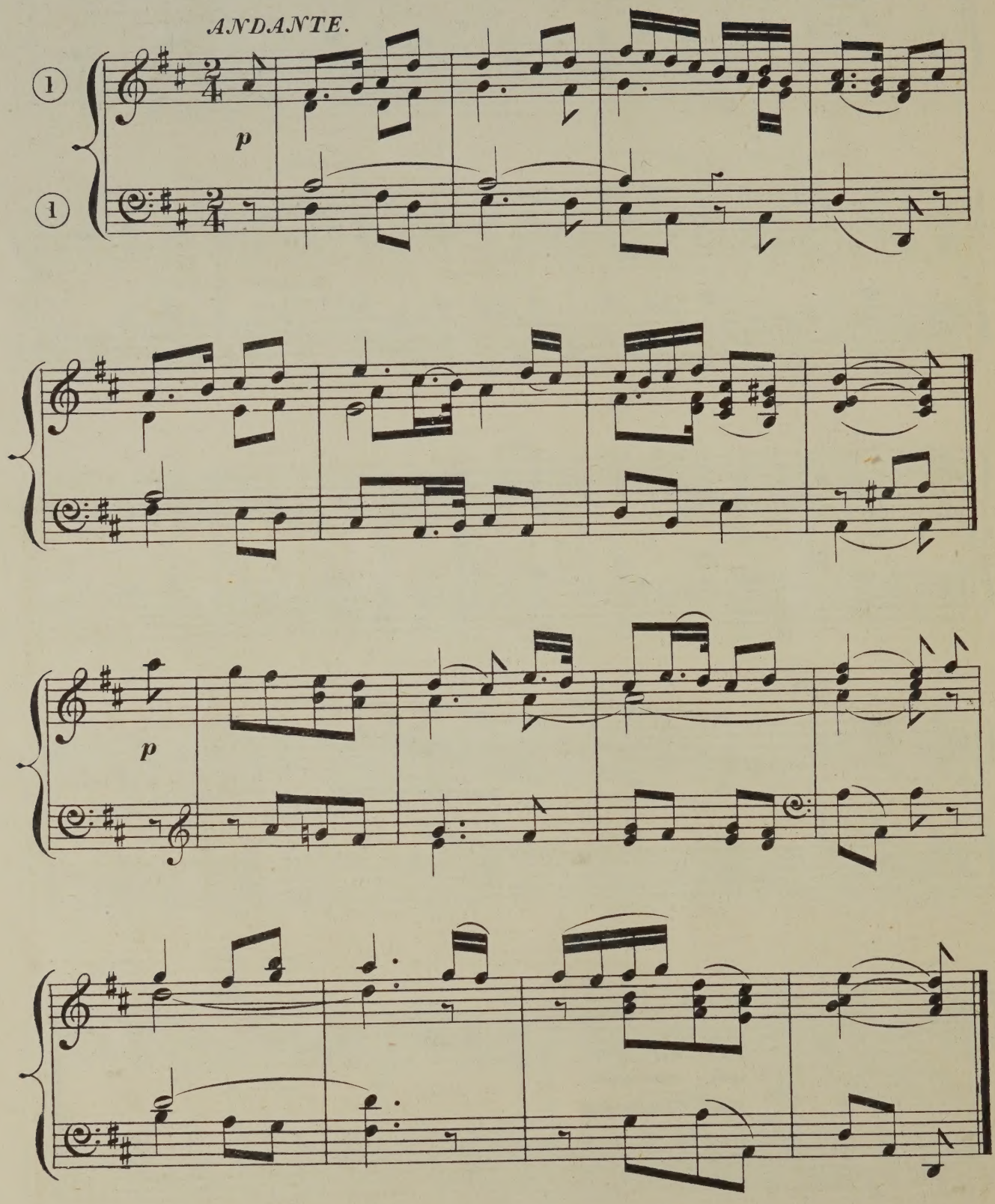
Wm SMALLWOOD.




p
rall.

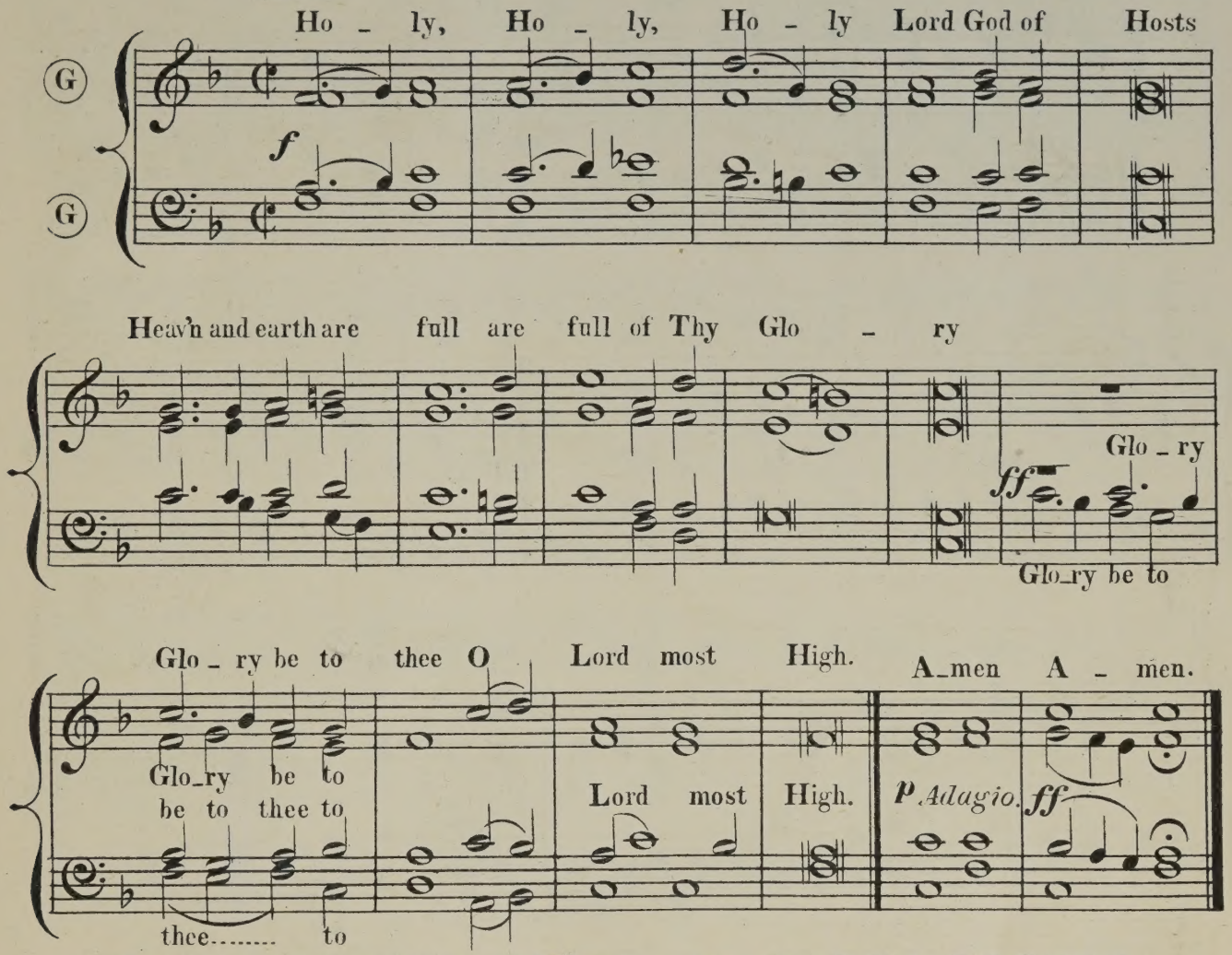
ARIA.

BEETHOVEN.



SANCTUS.

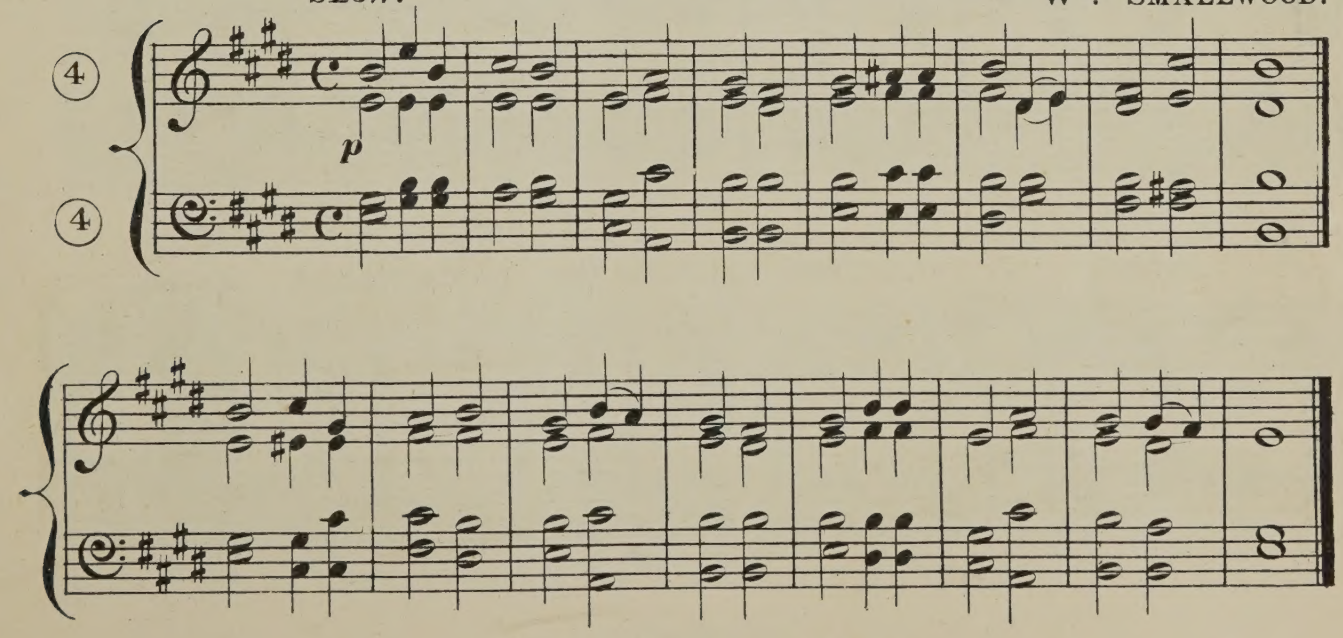
SLOW. J. PROCTER.



BREAD OF THE WORLD, IN MERCY BROKEN.

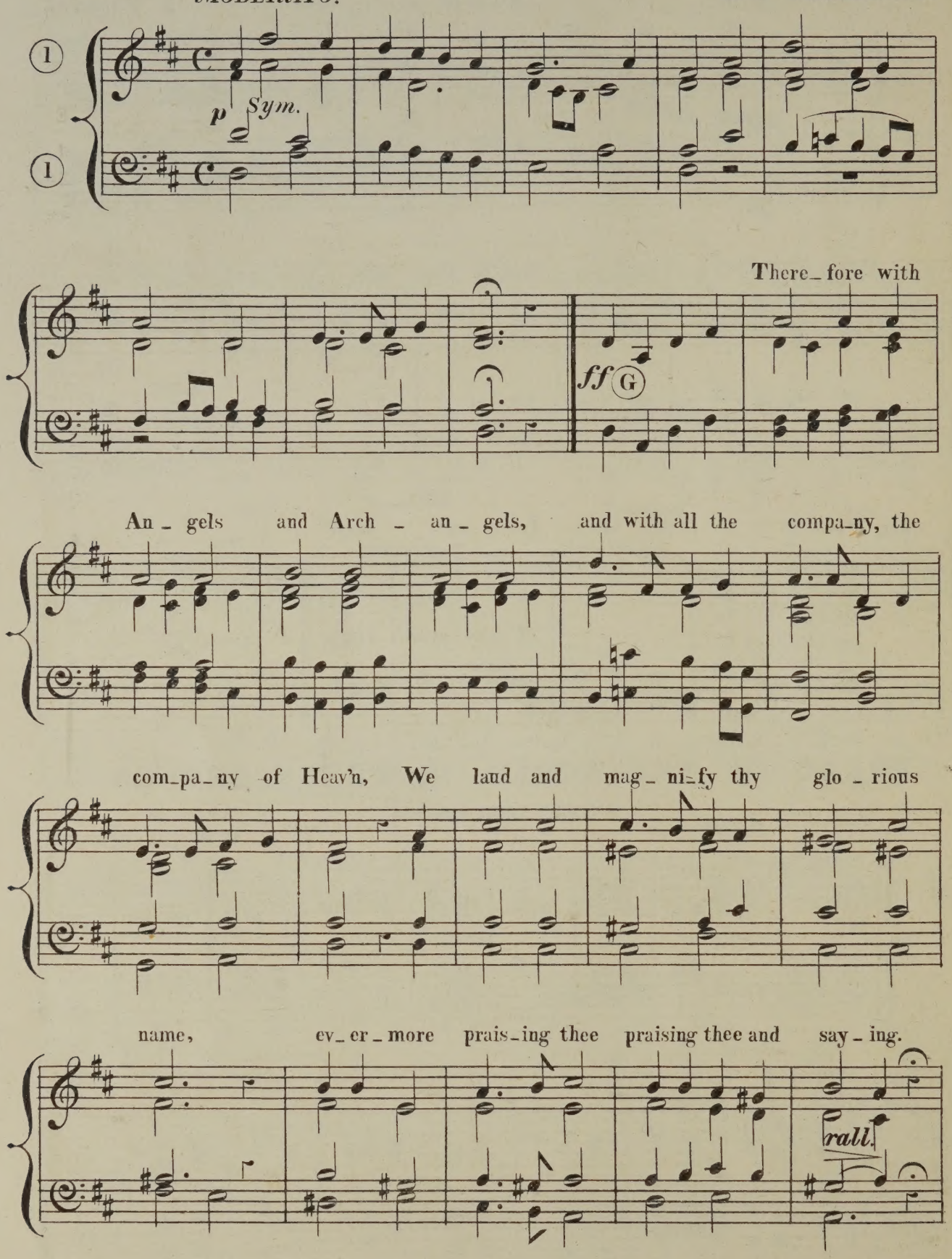
COMMUNION HYMN.

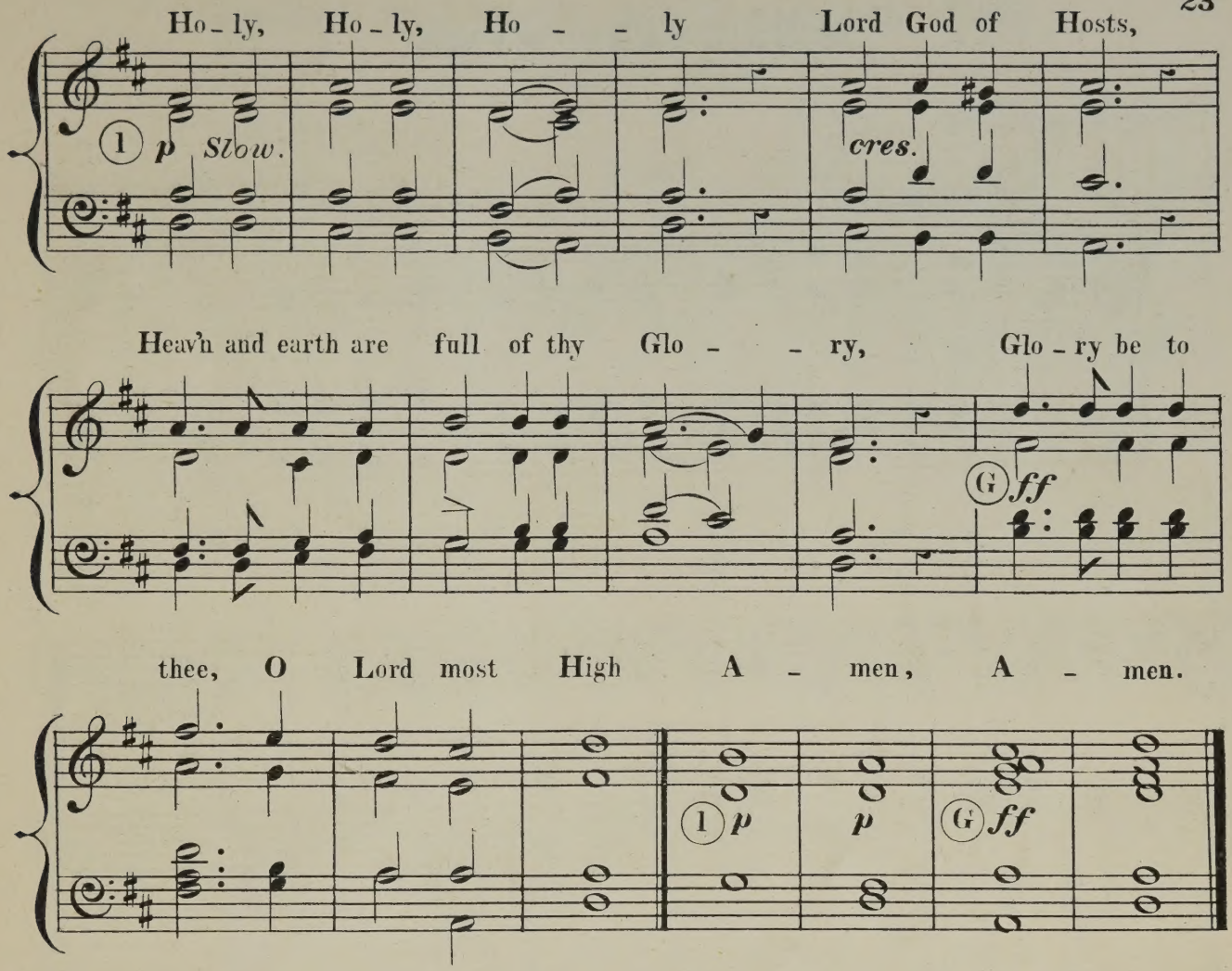
SLOW. Wm SMALLWOOD.



THEREFORE WITH ANGELS.

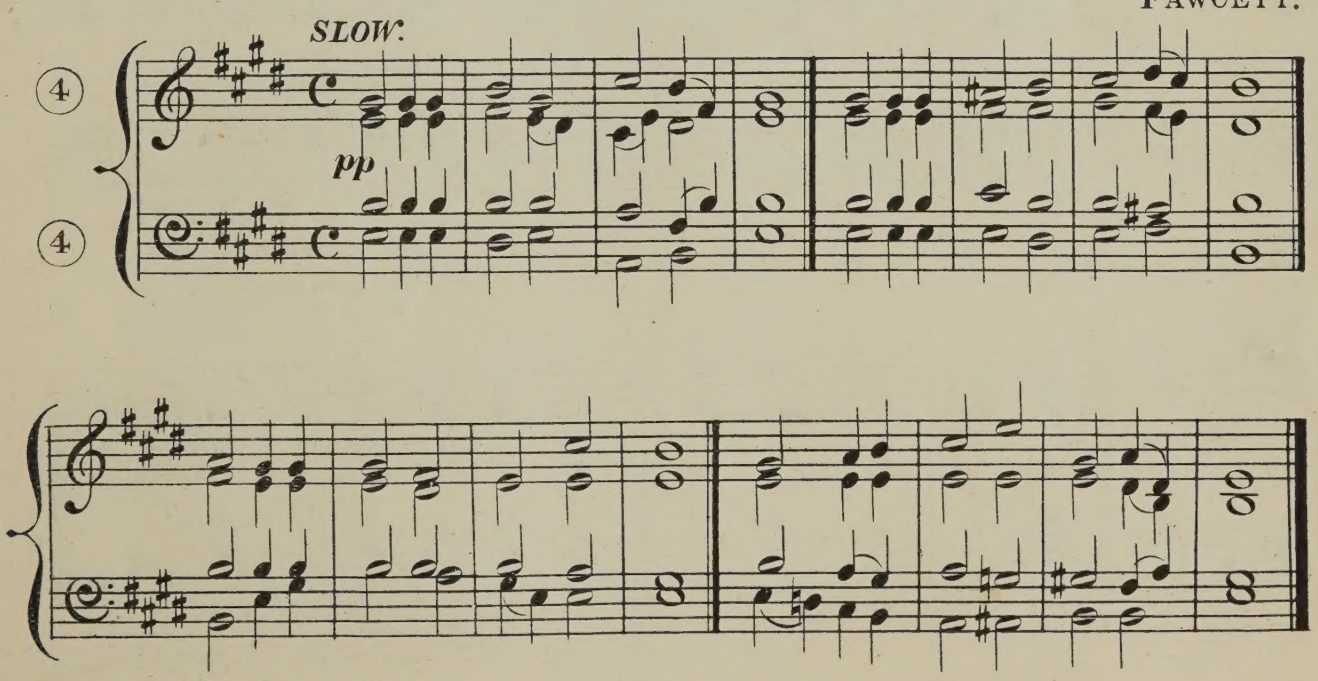
MODERATO. Wm SMALLWOOD.





TEMA IN E.

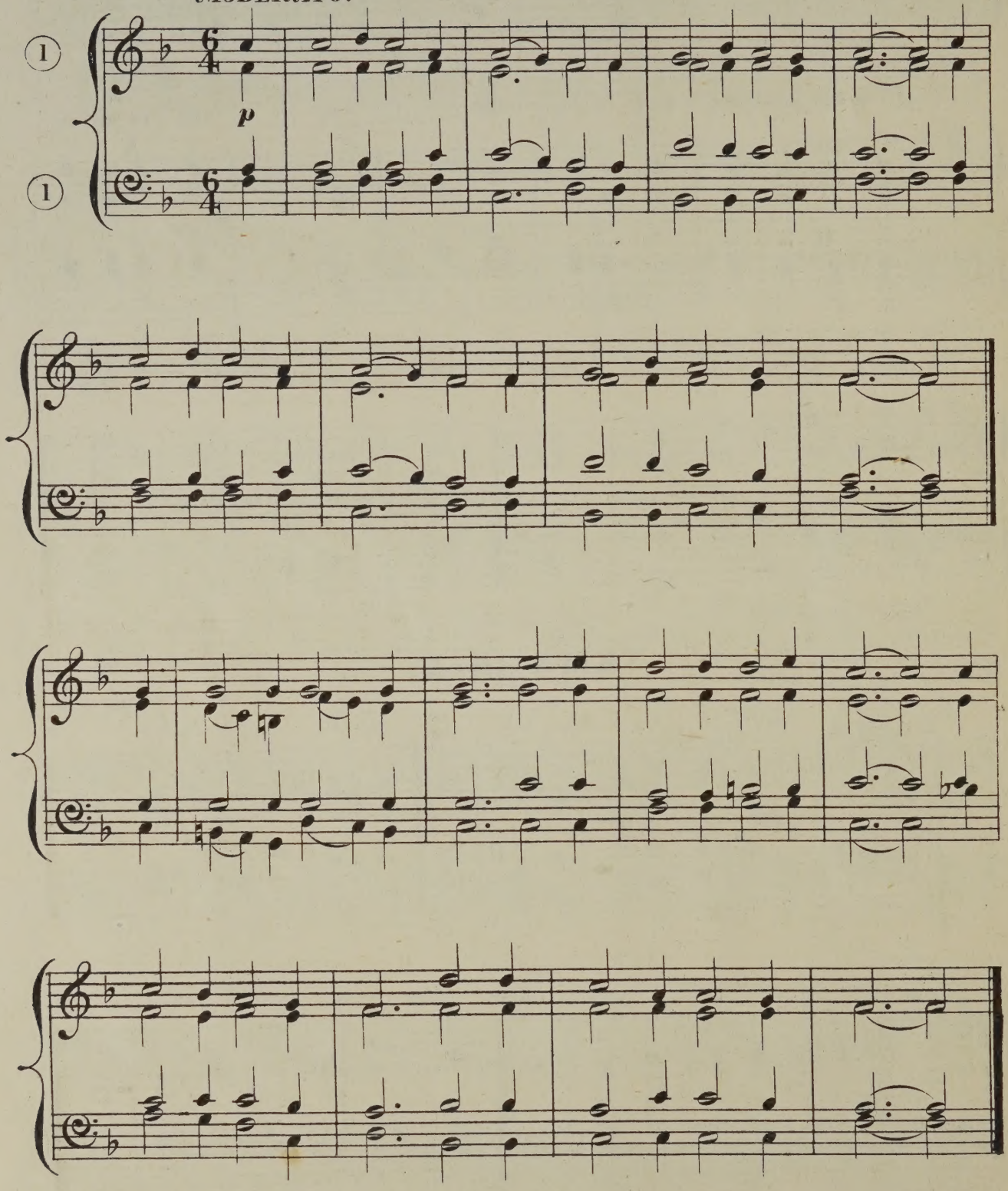
FAWCETT.



MISSIONARY HYMN.

Wm SMALLWOOD.

MODERATO.

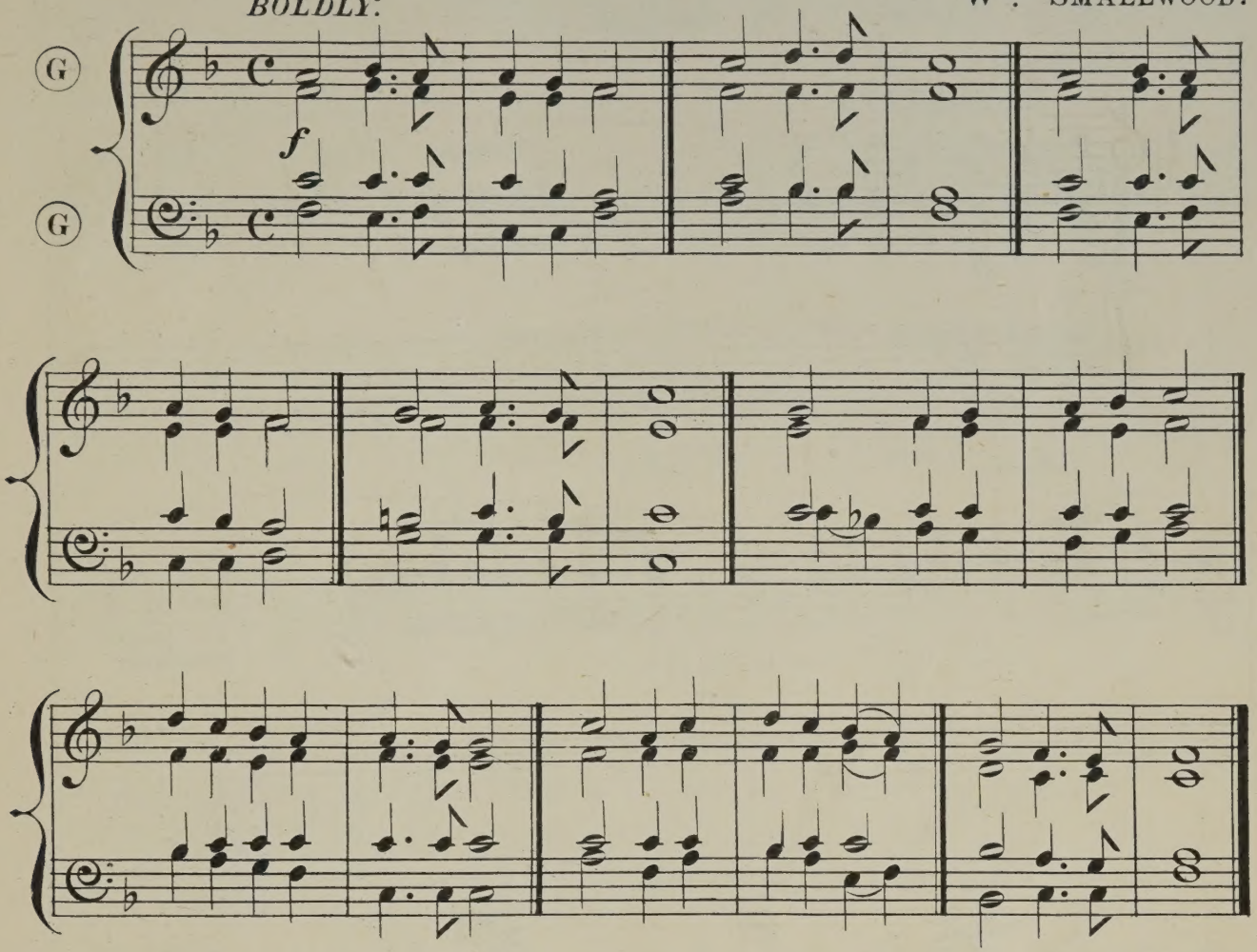


HARK! TIS THE WATCHMAN'S CRY.

MISSIONARY HYMN.

BOLDLY.

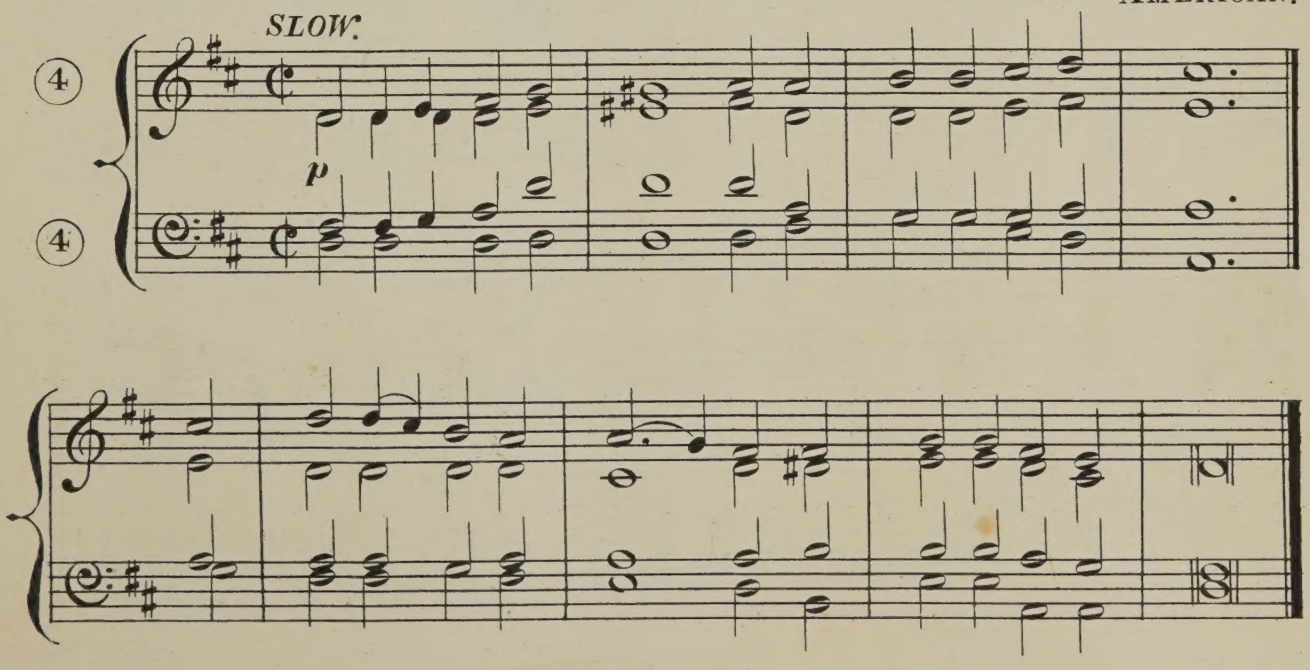
Wm. SMALLWOOD.



TEMA IN D.

AMERICAN.

SLOW.

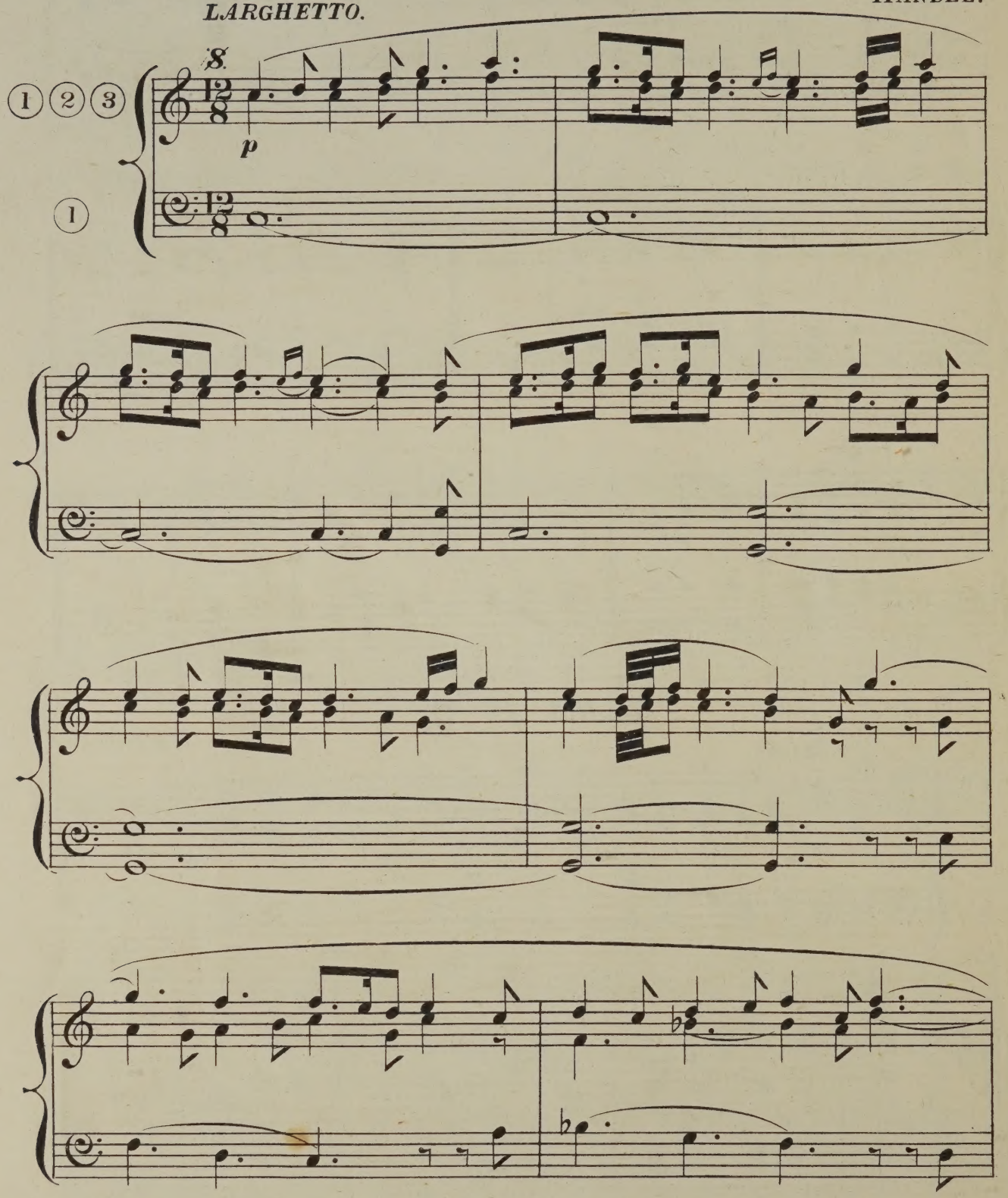


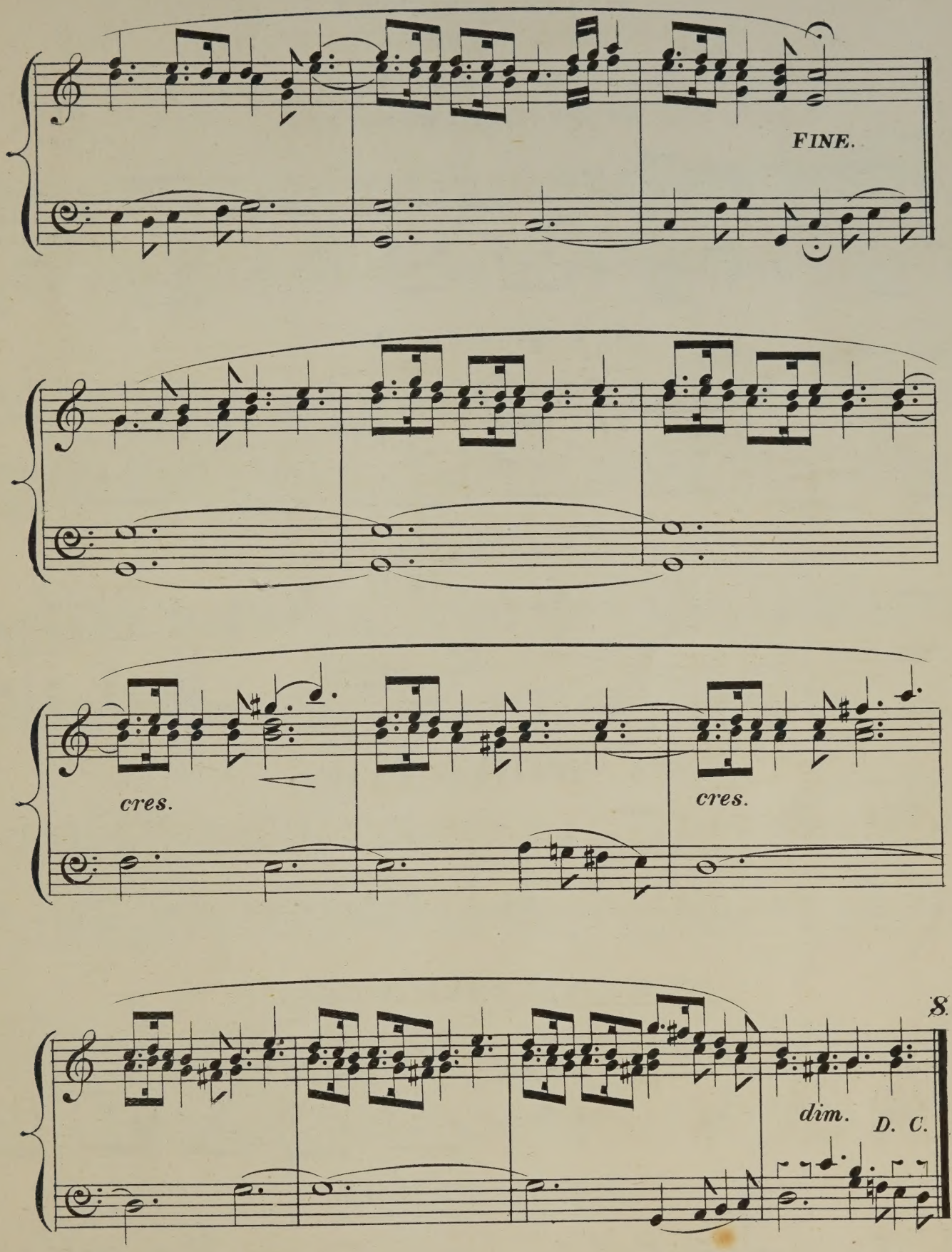
PASTORAL SYMPHONY.

MESSIAH.

HANDEL.

LARGHETTO.




FINE.
cres.
cres.
8.
dim.
D. C.

JUGEND ALBUM.

SIX BAGATELLES.

FUR PIANOFORTE VON.

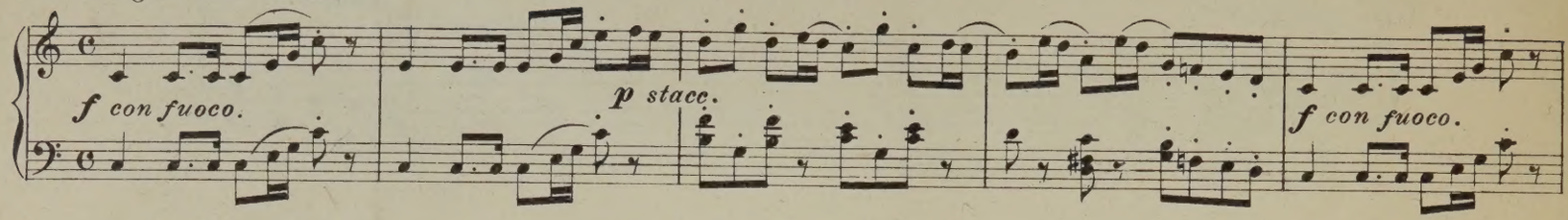
FRITZ KIRCHNER.

Op. 311.

* * *

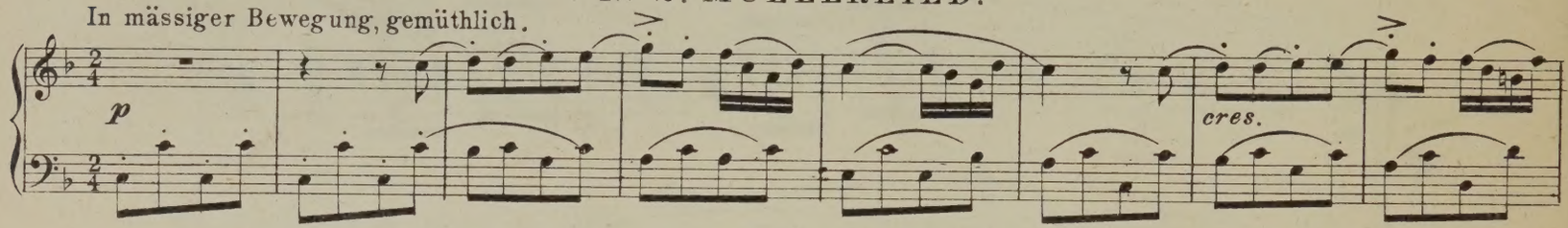
Nº 1. PARADEMARSCHE.

Allegro con fuoco.



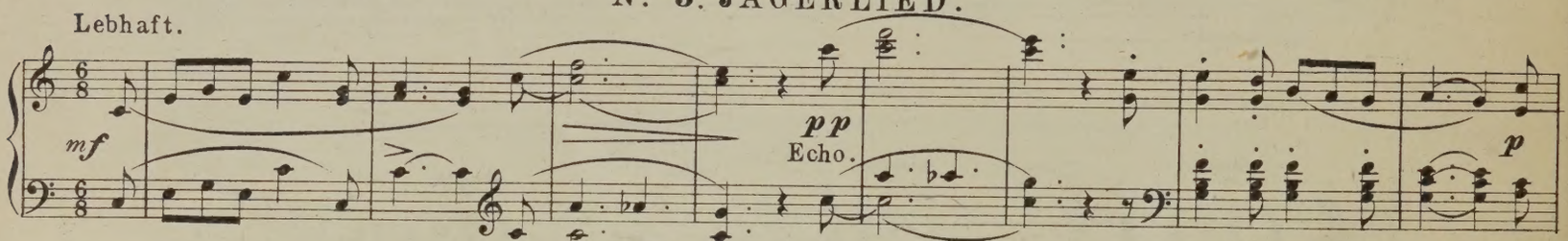
Nº 2. MULLERLIED.

In mässiger Bewegung, gemüthlich.



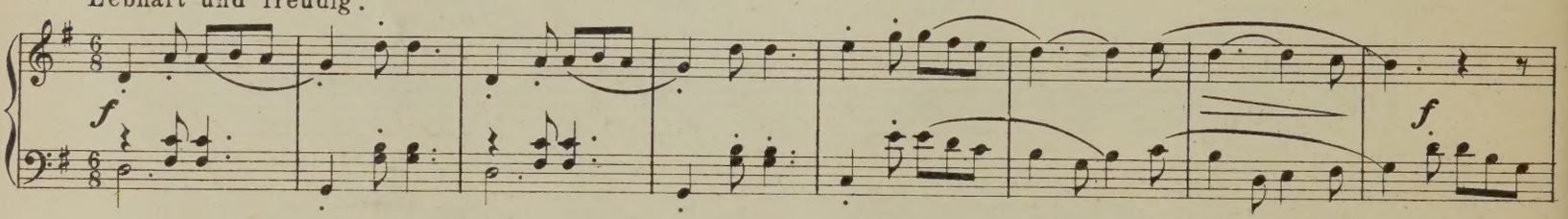
Nº 3. JÄGERLIED.

Lebhaft.



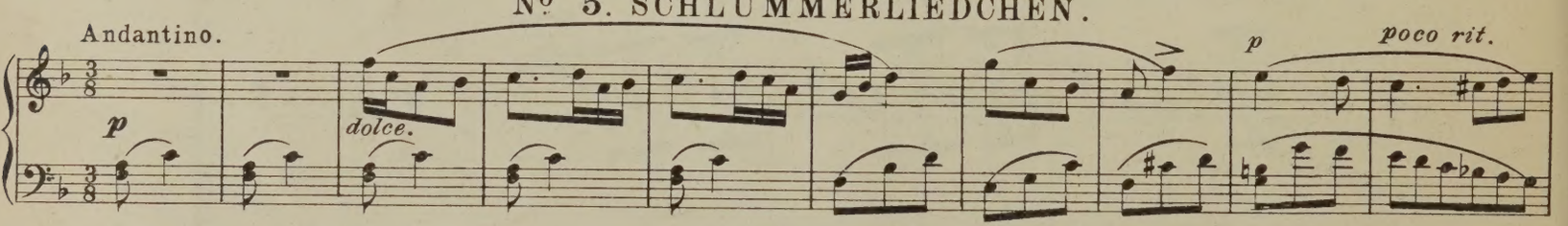
Nº 4. FRÜHLINGS-NAHEN.

Lebhaft und freudig.



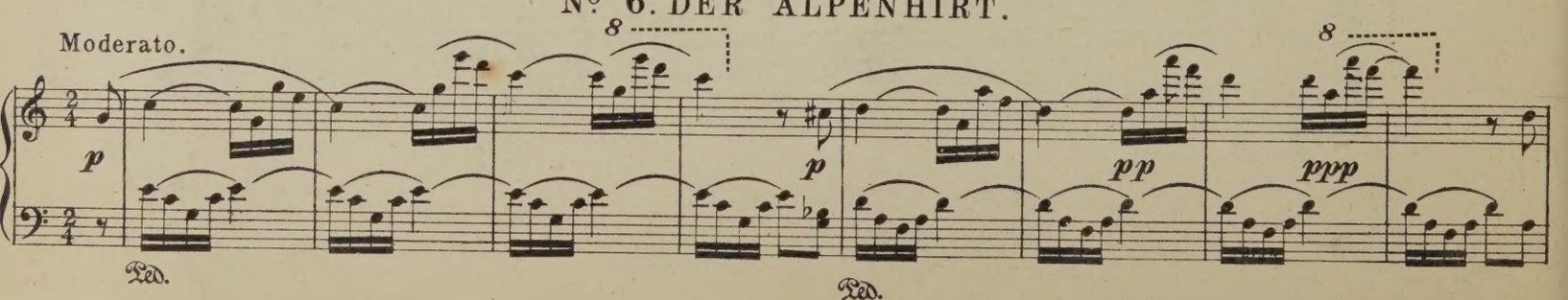
Nº 5. SCHLUMMERLIEDCHEN.

Andantino.



Nº 6. DER ALPENHIRT.

Moderato.



LONDON. B. WILLIAMS.

31 July '46

DATE DUE SLIP

JUL 2 3 1986	
APR 3 0 1987	
AUG 3 1 1987	

F. 255

M 10 B118 K64 H22
BACH JOHANN SEBASTIAN
1685-1750
EIGHT SHORT PRELUDES AND
39751468 MUSIC

000018967398

M 10 B118 K64 H22
Bach, Johann Sebastian, 1685-
1750.
Eight short preludes and
39751468 MUSIC

B10415